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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



Our wish for the New Year—May the world find an appropriate place to use this essay described in Robson Lowe's article in this issue.

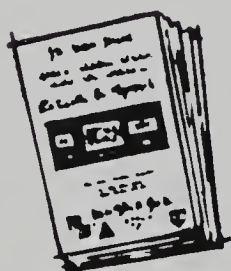


Official Journal of The Essay-Proof Society

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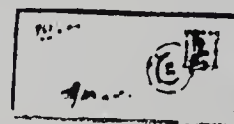
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The Essay Proof Journal

Vol. 41, No. 4

FOURTH QUARTER 1984

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



A Free-Lancer Works for Harrison's

The E. W. Crafer Essays

by ROBSON LOWE

One occasionally sees the work of an artist who produced essays for postage stamps and invariably the information learned from his study is new to philatelists. We recently were shown a selection of one artist, E.W. Crafer, who at one time worked for Harrison & Sons as a free-lance. The following is the record of his work.

GREAT BRITAIN

1937 KING GEORGE VI

A square essay for the 1½d. The original drawing is in reddish purple, the design showing the King's head under the Imperial Crown, between sprays of oak leaves bearing



acorns, over the word POSTAGE and 1½d. This carefully produced essay is accompanied by a pencil draft showing the layout of the stamps on the sheet. The essay is mounted on a card on which was written:

"Suggestion put forward for the Accession of King George VI E.W.C." followed by a pencil note.

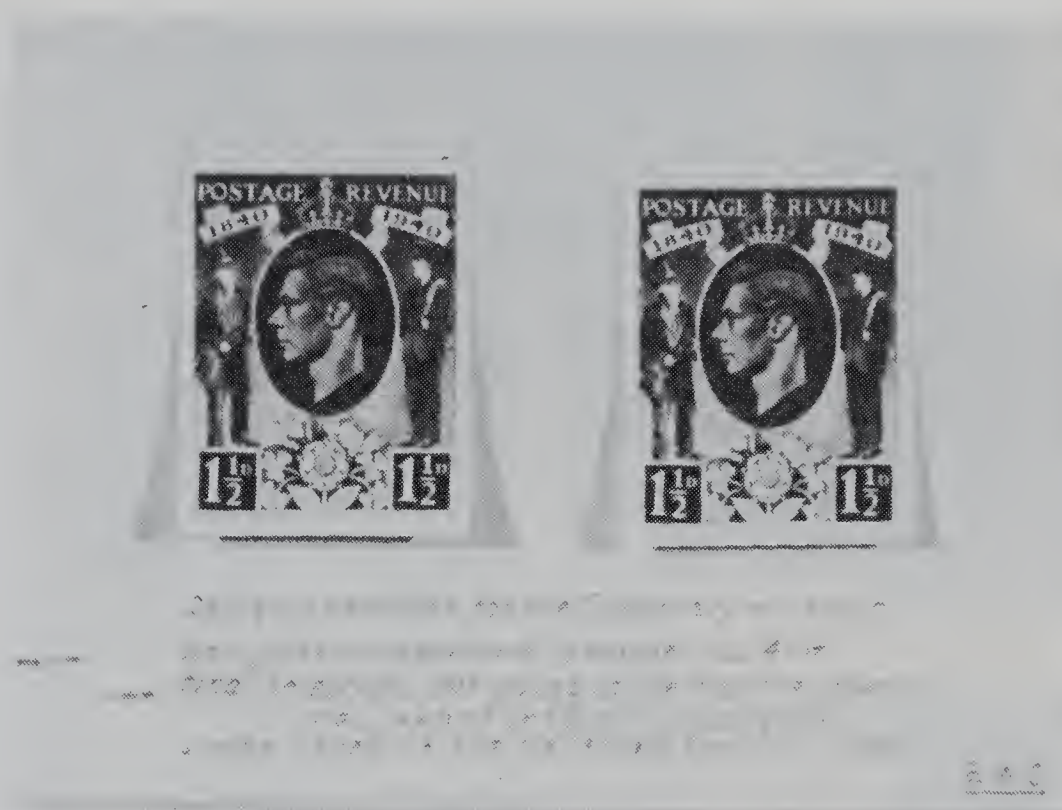
"mislaide at H.S. and never put forward". On the transparency covering the essay was written

"Following the Custom of coinage—turning the head for each successive reign" and

"Reduce to width of existing stamp so as to be available for stamp machines". The essay was 22mm. square and the perforations around increased the measurement to 25mm. The suggested width was 18mm., presumably for the design.

1940 CENTENARY OF THE ADHESIVE POSTAGE STAMP

The next essay is in the form of a photograph of an original drawing reduced to 22.5x29mm. There are two prints and undoubtedly the King's Head and Crown were from a



printed master but the design is new to us. Beneath the words POSTAGE REVENUE are scrolls with 1840 on the left over the full-length figure of a top-hatted postman of that era, and 1940 on the right over the figure of a contemporary postman. Between the 1½d. value tablet in each lower corner is a Tudor rose, in the centre a spray of shamrock leaves, a thistle and a flowering leek. On the card on which the essays are mounted was written

“Design submitted for the Centenary of the 1d Post, was given to understand it reached the last 4 for final selection, but owing to the War, the scheme was abandoned and a composite stamp issued of the old 1d black & existing issue.”

BRITISH EMPIRE

There are six countries with fifteen essays in the collection and in all instances, the Kings head, and where included, the crown have been let into the artist's design.

GIBRALTAR 1938

Basically the design of these essays was produced photographically and of the four values, all but the 1½d. has the badge of the Colony included in the design.

- ½d deep grey-green—the essay is photogravure.
- 2d deep grey, the essay is entirely photogravure. The design shows the north face of the Rock and is similar to the issued design.
- 10/- There is a black and white photograph of the artist's drawing of Catalan Bay before the insertion of the head and the values. There is a similar photogravure in bright blue in which the photographic head and value tablets have been inserted in black.
- £1 There is the photogravure print of the artist's drawing in orange with the photographic head and hand-drawn values inserted in black.



GILBERT & ELLICE ISLANDS 1938

Again the essays are produced by photogravure, the photographic head of the King being inserted in black and the value tablets hand-drawn in black.

- ½d deep grey-green — Pandanus pine.
- 1½d deep rose — the Great Frigate bird.
- 3d bright blue — two islanders in a canoe.



NEWFOUNDLAND 1938

This is a splendid example of the original drawing 68x92mm. with only the head of King George VI photographed. The belling caribou in the pine forest fills the space below the head and the background and is painted in sepia. The lettering and the value tablets are hand-drawn and the labels on each side of the head bear the words "INLAND" and "REVENUE". Against these labels was written in the margin:

"Reverse Label—black lettering on white label"

Below the drawing is a photographic reduction to stamp size, printed in the deep grey-green.

ST. LUCIA 1938

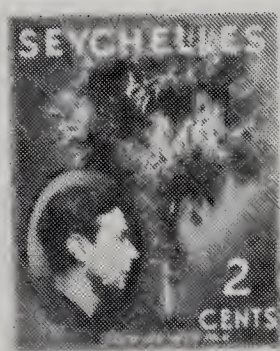
This is another original drawing with only the King's head photographic. It is for the 1d. value in deep brown, the head being surrounded by two chains linking four fleur de lys and three Tudor rose badges, similar to the issued design.



SEYCHELLES 1938

These three photogravure essays are of particular interest as they are the accepted designs, and of course, imperforate.

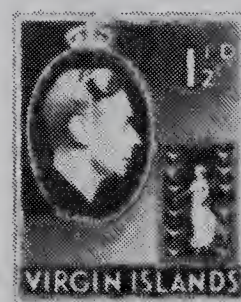
- 2 cents deep grey green—Coco de mer Palm
- 3 cents crimson lake—giant tortoise
- 20 cents bright blue—fishing pirogue



SOLOMON ISLANDS 1938

Three essays are produced in a similar style to the Gilbert & Ellice essays, with the photograph of the King's head and the value tablets being inserted in black, with some hand-retouching by the artist.

- ½d. grey-green—an islander gathering coconuts
- 1½d. deep rose—native constable and a chief
- 3d. bright blue—a Malaita canoe



VIRGIN ISLANDS 1938

Another successful design and the imperforate photogravure essays for the 1½d. value are shown in black and in crimson-lake.

LATIN AMERICA

A small but interesting selection as there is an original sketch and an original drawing.

COSTA RICA

This triangular essay is not dated but in the peak of the design are the letters U.P.U. Costa Rica joined the Universal Postal Union in 1874 and celebrated the 75th anniversary by a special issue in 1950.

The design is basically a pencil drawing for the 20c., "CENTIMOS" being drawn in Chinese white on a black ground.

PANAMA

There are five photographic essays in black and white for the designs adopted for the 50th anniversary of the Fire Brigade which were printed by Harrison & Sons and issued 25th November 1937.

These are the ½, 10, 12 and 20 centesimos de Balboa, the last being for the airmail service.

1939 150th Anniversary of the U.S. Constitution

There is a large and "busy" essay for this issue which is much more handsome than the design produced by the Wright Bank Note Co. of Philadelphia. The value was 5 centesimos.



1939 20th Anniversary of opening the Panama Canal

There are two photographic essays, showing one of the locks on the canal, and one for the 1 centesimo airmail showing the portrait of Belisario Porras who had been president on three occasions and the Panamanian minister to U.S.A. in 1910.

1939 Timbre Nacional

There is the original drawing in a plummy-brown of the two centesimos revenue stamp dated 1939.

PEACELAND

A charming black and white drawing of a dummy stamp which we have not recorded before is represented by the original sketch, 100x125mm. and an imperforate proof 22.5x28mm., the last being typographed in black. The design looks familiar with the diving gull, the denomination 1 cent. It would have made a nice stamp for Newfoundland.

* * * * *

Here ends the record of the thirty-four designs produced by this artist.

Syngraphic/Philatelic Connections With

Louis Prang, Pioneer American Lithographer

by SYDNEY GILDEN

IN HONOREM

L. P.



When war's dread trumpet wakes the land,
When sounds his thrilling rallying-cry,
And loyal thousands, sword in hand,
Rush forth to conquer or to die, —

Then gentle Art shrinks back in fear,
Her heart beats fast with strange alarm;
Over her gems she drops a tear,
And hastes to hide them safe from harm.

But when the last red drop is shed,
And swords are sheathed, and strife is o'er;
When hearts have time to mourn their dead,
And Peace reigns queen from shore to shore, —

Then Art lifts up her drooping head,
Unveils her treasures to the view;
And, by sweet Peace inspired and led,
Takes up her sacred work anew.

To War's red victor, wreaths and praise
We fling, and tell his deeds in song;
But Art deserves our greenest bays,
Our sweetest notes to her belong.

Honor to him, Art's steadfast friend,
Who, through the weary, waiting years,
Has kept his faith, foreseen the end,
His soul unswerved by hopes or fears;

Who ne'er has lost his lofty aim,
Nor ever stooped for sordid pelf,
But lived, unheeding praise or blame,
True to his art and to himself.

E. S. F.

THE recently observed holiday season brought the customary outpouring of greeting cards and also brought to mind the work of Louis Prang, father of the American Christmas card. This remembrance was triggered by several Prang-associated acquisitions: a piece of merchant's scrip, a carte de visite, a propaganda card, an advertising card, a souvenir book of the 25th anniversary of L. Prang & Co. published in 1881 and related memorabilia, a political broadside signed by Prang, and an American commemorative panel relating to the 1975 Christmas stamp which reproduced an early Prang card. All are described or illustrated or reprinted here to exemplify the hobby potential of a study of a graphic artist like Prang.

The biographical information in the anniversary book is accurate and quite restrained; since it is reprinted in full below, only a brief summary will be given now in order to set the stage for "the rest of the story."

Louis Prang (1824-1909) was born in Breslau, the capital of Silesia, Prussia on March 12, 1824. His father was an Alsatian engraver of blocks for calico printing. Under his tutelage, young Louis developed into a skilled technician. He became a student-traveler and in various countries accepted any position offered in the fields of his interest—that of engraver, printer, color-mixer or dyer. While busy in Manchester, England, he heard rumors of the revolutionary uprising of 1848 in Prussia. He returned to Germany and in the mountains of Silesia became an active revolutionary and president of a democratic club. The speedy suppression of the movement left all who participated in it in peril, so Prang hastily sought a new home and life in the New World, arriving in New York on April 5, 1850.

In 1856, he established L. Prang & Co., Boston, by forming a partnership with a lithographic printer (whom he bought out in 1860). During the Civil War he published merchants scrip, war maps, portraits of generals, etc. After the war he went into chromolithography, with his faithful and beautiful copies of oil and water color paintings becoming universally famous as "Prang's American Chromos." Among the best known of his Chromos are his Christmas cards.

A representative design from these cards appears on the U.S. 1975 Christmas stamp (Scott 1580) for which an American Commemorative Panel, no. 58, was issued. Before Prang's time, most Christmas cards used in America were imported from Britain and the Continent. In accord with his personal ideal of bringing art to everyday life, he made every effort to interest the best artists of his day in designing cards. He originated the first open competition for such designs in 1880, offering a prize of \$1,000 for first place and \$500 for second place, substantial sums for the time. The winners were exhibited at the American Art Galleries in New York; one of the judges of the competition was L.C. Tiffany.*

Enter the Designers of the "Educational" Notes

Among the winners of the Prang competitions of 1880-1884 were Edwin H. Blashfield and Will Low, familiar names to syngraphists. These two muralists, who later did decorative murals for the Library of Congress, the grand ballroom of the old Waldorf-Astoria Hotel in New York, and popular paintings for the Columbian Exposition in Chicago, worked on the designs for the 1896 Educational Series of Silver Certificates. Low did the design for the one dollar note; Blashfield's essay for a proposed fifty dollar note was finally utilized for the two dollar. Low's essay for the two dollar, which was rejected, is shown in *The Essay-Proof Journal* No. 98, Vol. 25, No. 2, Spring 1968, in T.F. Morris' biography of his father.

* *The History of the Christmas Card*, by George Buday, London, 1954, pp. 74-80.



AMERICAN COMMEMORATIVES



Christmas is a time for tradition, and one of the most widely shared traditions in America is the exchanging of Christmas cards. The heart-warming custom is practiced in the United States on a much larger scale than any other country. The exchange of greetings and good will at Christmas time began in the fifteenth century when master wood engravers produced inscribed prints. These served the same purpose as modern day cards. A card generally recognized as the first Christmas card was designed in England by J. L. Horsley in 1843. Commercial production of Christmas cards began in 1860.

The Christmas card tradition began in earnest in this country in the latter nineteenth

A Treasured Tradition

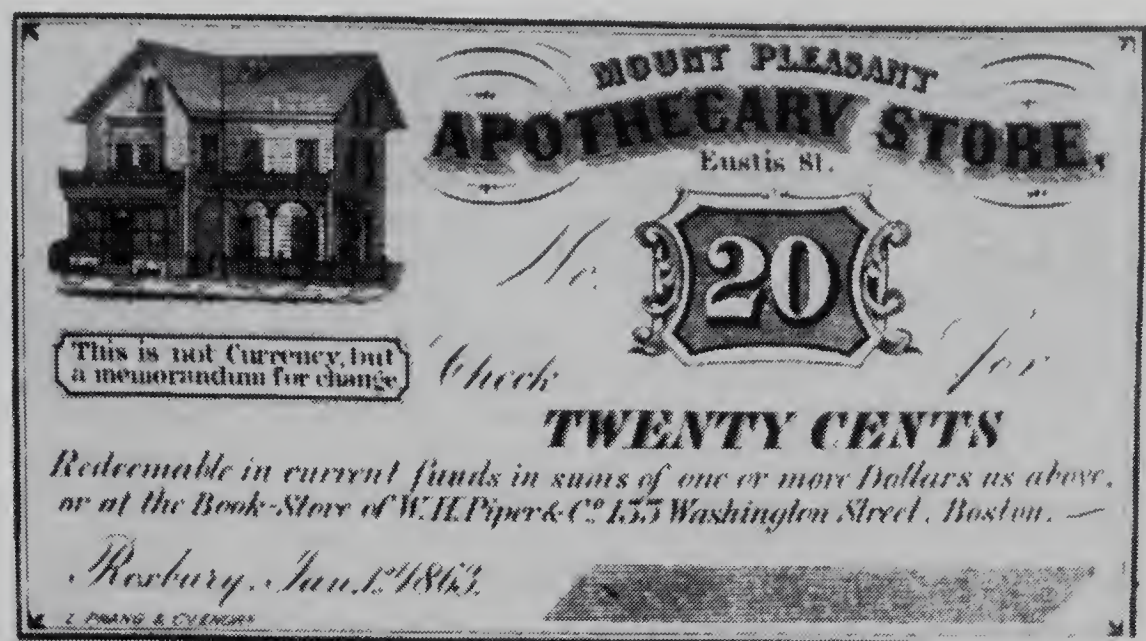
century with the designs of Louis Prang of Boston. Often called "the father of the American Christmas card," Prang added seasonal greetings to flora and fauna designs. These cards were an immediate success and were much admired abroad.

The stamp depicts one of Louis Prang's early Christmas cards.

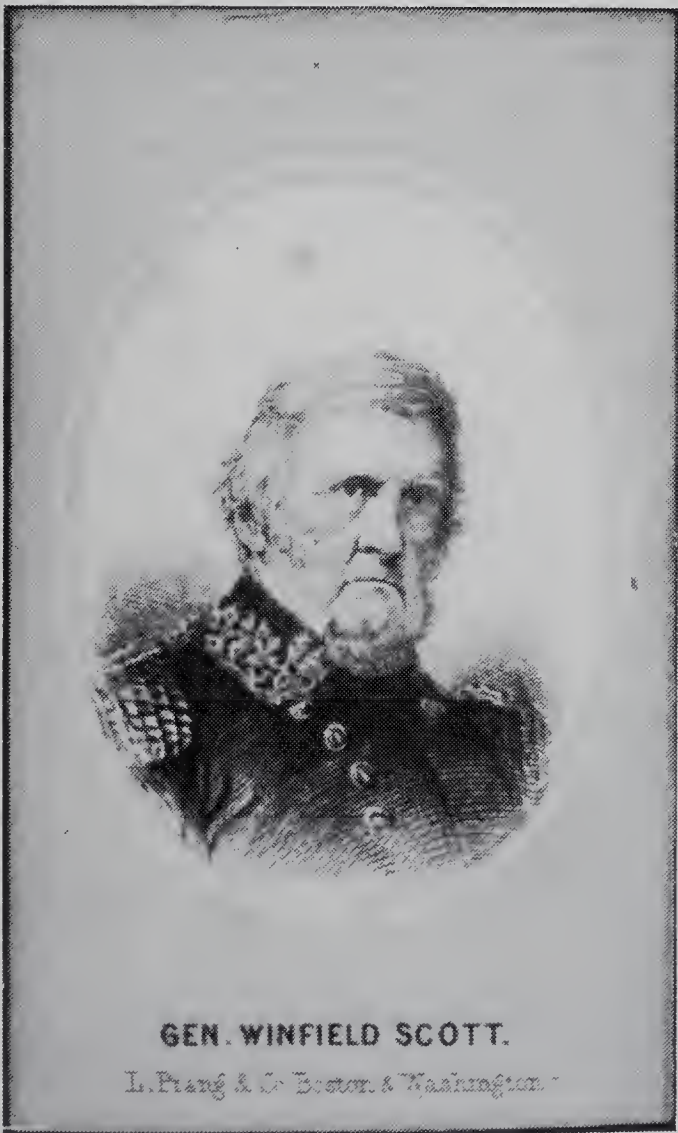
The stamp designer is Stevan Dohanos of Westport, Connecticut.

The associated steel engravings were executed by master craftsmen during the nineteenth century.





L. Prang & Co. styled themselves as “engravers” on the imprint of this 20c piece of scrip from the Mount Pleasant Apothecary Store, Eustis St., Roxbury, Mass., Jan. 1, 1863. Note disclaimer that “this is not currency, but a memorandum for change.” It was redeemable in current funds in sums of one or more dollars at the book shop of W.H. Piper & Co., 133 Washington St., Boston.



Carte de visite by Prang of Gen. Winfield Scott.



Propaganda card of the Civil War by Prang, showing Jefferson Davis in woman's dress.

Prang, the Political Activist

Evidently success did not cause Prang to abandon his reformer’s zeal and optimism and determination, since an 1886 political broadside of “The Union of Radicals” included his name on a memorial to Congress about the “monarchical character of the Presidential system.” He was the only easterner listed on the executive committee of the organization. Six of the members were from Wisconsin, five from Milwaukee alone, which at that time was a hotbed of “radical” and “socialist” movements among the large population of German “freethinkers.” The other members were from the midwestern states of Michigan, Indiana and Illinois. The text of this memorial reads:

HEADQUARTERS
OF THE
UNION OF RADICALS

MILWAUKEE, WIS., February 8, 1886

DEAR SIR:

The Executive Committee of the Union of Radicals take the liberty of sending you herewith a Memorial addressed to Congress demonstrating the evils and dangers that result from the monarchical character of the Presidential system, and demanding the abolition of the Presidency. We most urgently call your attention to the document. During the next ensuing days and weeks, a number of United States Senators and Members of the House of Representatives will receive copies of this Memorial signed by citizens of the States and Districts represented by them in Congress. You would confer a very great favor by seeing to it that these Memorials are treated in a manner commensurate with the importance of the subject, and that they are referred to the proper committee, so as to be reported upon at a later period. In order to aid you in forming a just opinion of the aims and purposes of the Union of Radicals, which was founded in 1876, we also send you a copy of the Platform of this organization.

Very respectfully yours,

The Executive Committee of the Union of Radicals:

C. HERMAN BOPPE, President,	} Milwaukee.	EDUARD SCHROETER, Sauk City, Wis.
F. A. FETZ, Corresponding Secretary,		KARL SCHMEMANN, Detroit, Mich.
C. F. RINGER, Recording Secretary,		H. LIEBER, Indianapolis, Ind.
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THEO. FRITZ, Archivist,		J. LUCAS, Pekin, Ill.

Text of the 25th Anniversary Souvenir Booklet

L. PRANG & COMPANY

Twenty-Five Years of Successful Work

IN giving a historical sketch of the house of L. Prang & Co. and its founder, it is necessary to give a short history of lithography as well, in whose annals the house fills a most prominent and honorable page.

The actual beginnings of lithography do not go back into the dimness of the Middle Ages when cowed monks mumbled over ornamented missals, nor even as the origin of engraving does, to the days when the early printers plied their rude craft in dark cellars and rat-ridden garrets. But some suggestion

of it may perhaps be found in the art of color printing from two or more wooden blocks, one for each tint, and this has some claims to antiquity. According to Charles Godfrey Leland the first step in this direction may be found in a very old edition of the *Schola Salernitana*, issued in the earlier part of the sixteenth century. It is profusely illustrated with grotesque—almost burlesque—wood-cuts, in the Wohlgemuth style, and the first one, representing the evils of gluttony, is printed in red and black with two blocks, as is evident from a fault in the register. Nothing valuable would have come of this hint, however, but for the subsequent invention of lithography.

All lithographs, as is well known, are printed from slabs of a peculiar limestone, which is obtained from the quarries of Solenhofen on the banks of the Isar, in Bavaria. The familiar story of the invention of the process by Alois Senefelder goes that one day, being minus paper and ink, Alois wrote a list of articles for the family washerwoman on a slab of Bavarian limestone with a lump of hardened paste made of lampblack, wax, soap, and water, with which he had been experimenting, and that presently he discovered that by wetting the stone and then inking it with a soapy or oily ink, he could take neat proofs of the list; as, indeed, the very simple chemical principle that oil will combine with lime but not with water, is at the basis of the whole process. This is the secret that the merest chance revealed to a poor German youth, but which has now become a necessity in the best book and map making, and has rendered possible the reproduction of the beautiful gems of form and landscape that adorn our walls.

It was about 1793 that Senefelder made his discovery. He lived until 1834 and brought the art of plain lithographing to as high perfection as it has ever attained. But it was a long time before anything was done in chromo-lithography, that is, lithographing in colors. The initial attempt in this direction seems to have been made in 1810, when *Les Oeuvres Lithographiques*, in which the first printing from stone appears, was published at Munich, by Strixner, Piloti & Co. The work was done under the direction of Alois Senefelder and Baron Aretin. In 1822 a much larger application of flat color printing was made by Franz Weishaupt in a work containing pictures of birds, monkeys, and turtles, published at Munich by Martins & Spix. Not until 1835, however, were any patents issued for the process. These were to Weishaupt. Two years later Engelman of Muhlhouse, Alsace, received patents in France for the first distinct process of obtaining effect by printing three colors over each other from three separate stones. With this invention chromo-lithography was born.

Like many a sister art, it was destined to attain its best development, not in its native Germany, but in the United States. It was introduced here in 1839 by an Englishman named William Sharp, who set up an establishment in Boston, where he produced fruit and flower pieces and music cards that were much admired. Among his early successors were Major, Knapp & Co. in New York, and T. Sinclair and P.S. Duval & Son in Philadelphia.

But it was left for Louis Prang, a German by birth but an American by choice, and a man of the most varied artistic attainments, to see what wonderful possibilities were locked up in the germs of this new art, and by patient thought and experiment, persisted in against many discouragements, to work them out and bring them to full realization. The incidents of his remarkable career, and the steps by which he was led to undertake the development of chromo-lithography, make a story well worth telling.

He was born in Breslau, the capital of Silesia, Prussia, on March 12, 1824. His father, L. Nicholas Prang, who was descended from an old Norman family that had fought its way into Switzerland, where he was born, had been brought up in Alsace as an engraver of blocks for calico printing. After seeing a good deal of the world and learning the principles and details of a great many technical processes (for he was a man of versatile talent), he had finally "settled down" in Silesia where he married a German wife, and presently became part owner and manager of a calico-printing establishment in Breslau. Louis, the only son, was the second of six children. As a boy he was of delicate health and unable to attend school regularly. For this reason his father very wisely encouraged him in active habits of life, and gave him early initiation into the experimental study of the physical sciences and the practical arts based on them, so that when he reached his eighteenth year he was already a master of the general principles of chemistry, and of bleaching, dyeing, designing, engraving, color-mixing and printing. At this point his father's training, which had been very thorough, ceased, on account of the dissolution of the firm, and Louis was sent to a large house in Westphalia to devote himself for a year to mercantile work. Though probably he did not fully realize it at the time, this was a most important part of his training, familiarizing him with business methods and developing his own business faculties, with-

out which, however admirable his artistic work, he could hardly have carried his present enterprise to its remarkable success. In the usual course of things he would have been obliged, when nineteen years old, to enter the army, but luckily for him his father had influence with men in authority and got him exempted, and the year from nineteen to twenty was spent as a chemist in a paper mill.

He had now become a skilled technologist, and his services were in demand. A wealthy Bohemian manufacturer sought him out and made him a proposition by the terms of which he was to spend four years in visiting all the important manufacturing districts of Europe, acquainting himself with the best methods in every department of the calico-printing art, and afterwards organize and superintend a great factory in Bohemia. This was just the position that he had all along been working towards, and he gladly accepted the offer. Austria, Switzerland, France, England, and Scotland were in turn visited, and in each the young student-traveler sought out the most progressive establishments and accepted any position that offered; that of engraver, printer, color-mixer, dyer, or common laborer, it mattered not what, so long as it gave him an opportunity to achieve his main object, which was in all cases to get an insight into the organization of the work, and technical methods employed. During one year in France and another in England, he learned to speak their respective languages.

But his ultimate plan was not to be carried out. While busy in Manchester, England, the first rumors of the revolutionary uprising of 1848 reached his ears. All his patriotism was instantly fired. He could not rest content with his peaceful way of life while his neighbors and countrymen were struggling for the right to maintain free institutions. He hurried home to Germany and joined his father's family at Hirschberg, in the mountains of Silesia, where he became at once an active revolutionist. The speedy suppression of the movement left all who had participated in it in imminent danger of forfeiting their personal liberty, and Prang as president of a democratic club, was in peculiar peril. He sought safety in Bohemia, but that province also became too hot for him, and he was forced to find a refuge in Switzerland. By these untoward events his prospects had been permanently altered. There seemed no probability that he could carry out his favorite projects in his native country, or even that he could return there with safety. He therefore resolved to seek a new home and begin a new life in the New World.

On the 5th of April, 1850, the young technologist, amply qualified to superintend large and difficult operations, and scarcely acquainted with privation, landed almost penniless and with nothing definite in view at New York. Finding no employment there, he made the rounds of the New England manufacturing centres, hoping to find some position suited to his tastes and training. None offered, and he took up his residence in Boston to look about for any obtainable means of support.

The events of the half-dozen succeeding years need not be narrated in detail. They were varied and trying. First, Mr. Prang made the acquaintance of a young architect of decided talent, who was bent on publishing a periodical and miscellaneous work on ornamentation and monumental art. They formed a partnership and tried the experiment for one year. The architect partner speedily proved to be all artist and no business man, and Mr. Prang was forced to withdraw from the enterprise and take with him a burdensome load of debt. But the brief connection had given him one new acquirement of value. From his partner he had learned to draw on stone for lithographic work.

His next attempt was as a manufacturer of fine morocco work and fancy boxes for jewelry, etc., in partnership with a young man of excellent character who had started the business, and kindly sold Mr. Prang an interest in it. In this case the partnership was mutually satisfactory and both partners worked hard, but their product was not in sufficient demand to make the undertaking profitable. An industry which now supports hundreds of skilled workmen would not then support two, and after a brief attempt to accomplish the impossible, Mr. Prang sold all his rights in the business for \$25. With that capital he began wood engraving. He had now married and felt under necessity of redoubled effort, and for twenty hours a day he bent over his blocks. His first regular engagement was on *Gleason's Pictorial*, under the direction of Frank Leslie, afterwards famous as the publisher of the Frank Leslie periodicals. He soon received the highest wages paid at the time, but his incessant application broke down his health, and after five years spent in this employment he was once more compelled to seek a new occupation.

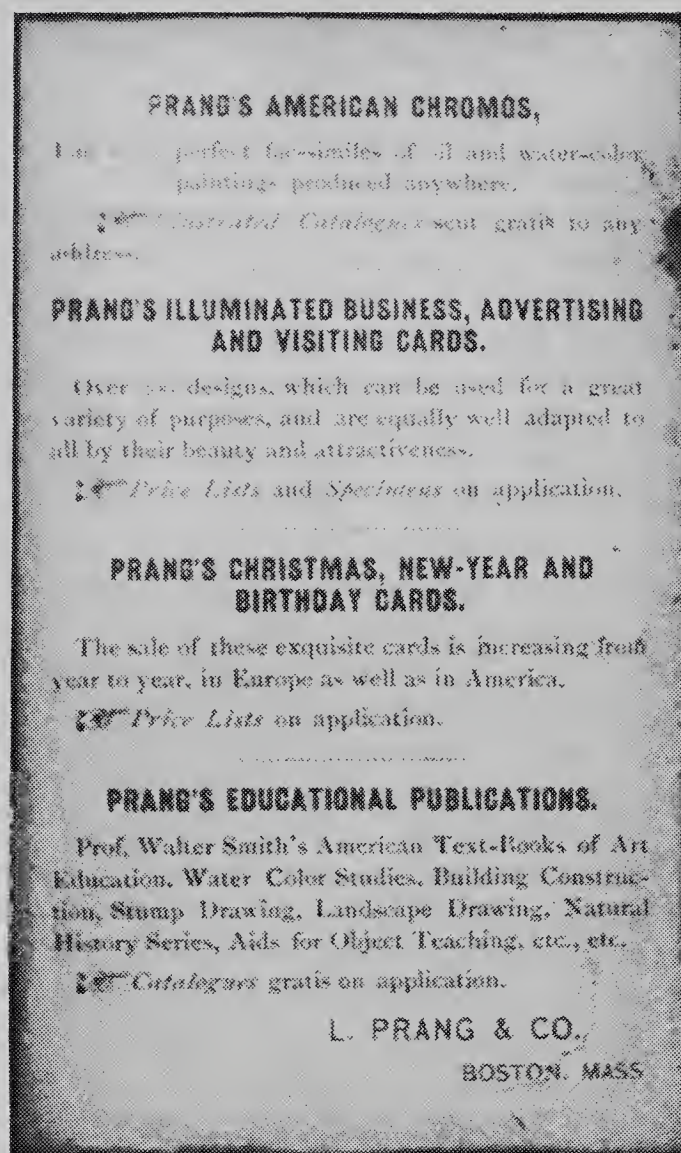
Though apparently but one more misfortune, differing from those that had gone before only in being a little more discouraging, this event was in fact a turning-point, and the beginning not merely of better days, but of a career of prosperity and fame. He formed a partnership with a lithographic printer, and in July, 1856, they opened a lithographic office in a small room at 17 Doane Street. By dint of his hard work and frugal habits Mr. Prang had paid off his debts and accumulated two or three hundred dollars, and this was all the capital the new firm had to start with. Their specialty was to be color work,

and with one hand-press and a few stones by the way of "plant," they executed their first job, a bouquet of roses in four colors for a ladies' magazine. Mr. Prang polished the stones and made the drawings, and his partner did the printing. This chromo is now of interest to lithographers as one of the first crayon transfers ever made. During its first few years the enterprise had a hard fight for life, and Mr. Prang had to try his hand at every detail of the work. He learned each branch of it practically. Yet the business grew, though slowly, and after a while, larger quarters and more appliances became necessary. From 17 Doane Street the office was moved to the corner of Doane and Kilby, from there to Merchants' Row, and from there to 159 Washington Street. It was while their headquarters were in Merchants Row that Mr. Prang bought out his partner and adopted the now familiar style of L. Prang & Co. This was in 1860, four years from the inception of the project, and at a critical time, for the immediate outbreak of the civil war almost ruined the trade that had been so laboriously built up. Nothing but the prompt and enterprising publication of war maps, portraits of generals, etc., which sold in immense quantities, enabled him to tide over until the return of peace prepared the way for a larger development of the business in the publication of the beautiful album cards,—wild flowers, autumn leaves, birds and butterflies, bits of sea view and landscape,—which at once were universally admired and sought for.

In all the thought and experiment which he had thus far lavished on his art, Mr. Prang had carried in his mind a definite ideal, towards the realization of which he had worked from the first. This was no more nor less than the production of chromo-lithographs, equal in execution to a figure piece by Storch & Cramer of Berlin, which had accidentally come his way years before and greatly excited his admiration. He had now nearly achieved this excellence and determined to surpass it. In 1864 he returned to Europe and looked over the whole lithographic field. The latest processes were examined, and a staff of artists, selected with special reference to their genius and skill, was engaged. The next year two remarkable landscapes by Bricher, and a group of chickens by Tait, appeared, and were soon followed by others equally good, including the famous "Barefoot Boy" after Eastman Johnson. These faithful and beautiful copies of oil paintings soon became famous throughout this country and Europe as Prang's American Chromos.

By 1867, the business had grown to such dimensions that a new building, designed especially for all the requirements of chromo-lithography, became a necessity, and a new and large establishment was erected in the quiet Roxbury District of Boston, at 286 Roxbury Street. This building was nearly destroyed by fire in September, 1877, entailing a loss of over \$100,000; but with characteristic energy new quarters were at once found, and in spite of the lateness of the season, all engagements for the holidays were promptly filled. Another somewhat larger building was erected on the ruins of the old, and occupied in March, 1878, but even this building was soon found inadequate to the rapidly increasing business of the firm, and in the spring of this year additions were made to the factory and its machinery which nearly doubled its space and facilities. But already, its various departments are as fully occupied as ever, and the time is not far distant when new space and facilities have to be sought.

The most important branch of the business today is the publication of Christmas and New-Year Cards, Birthday, Valentine, Easter Cards, and other cards of a special festive nature; and the quantities of these little bits of art disseminated all over the country, as well as abroad, are simply enormous. And just, as "Prangs Chromos" once reached a well-deserved popularity, so Prang's Christmas Cards are to-day a synonym of what is most artistic and tasteful in that line of business. To elevate the artistic character of these pleasant messengers of friendship and felicitation, Mr. Prang conceived two years ago, the idea of offering valuable prizes for designs for Christmas Cards, to be awarded by a jury of three prominent artists. These prizes were contended for in June, 1880, at the American Art Gallery, New York, by quite an array of artists, among whom were found a number of our best-known names, besides many amateurs, who were actually brought to public notice by this exhibition, and some of whom have since become well-known artists of great promise. The experiment of this prize exhibition was repeated last February at the same gallery, with an equally satisfactory result. The designs receiving the prizes were reproduced by L. Prang & Co.,—those of the first exhibition for last Christmas, and those of the second exhibition for this Christmas,—and are seen in the store windows all over the country. A third competition has just been concluded under somewhat changed conditions, inasmuch as two distinct sets of four prizes each, were offered, of together \$4,000, one set to be awarded by all well-known artists of Boston, New York, and Philadelphia, and the other set, of equal value, by the general visitors to the exhibition. The result has been most gratifying, as both the artists and the public made



Back of an 1876 advertising card describing Prang's publications including art text books, another subject of Prang's idealism.

excellent selections; and the very singular fact occurred that one design, by Miss Dora Wheeler, was awarded both the artists' and the popular first prizes, yielding Miss Wheeler the very handsome recompense of \$2,000. The same young lady had been fortunate to be awarded the second prize of \$500 at the second exhibition last February. The seven successful designs will be reproduced and published for Christmas, 1862.

The Prang catalogue has already grown to a pamphlet of 36 pages, and the list is steadily lengthening. The reproductions of landscapes include copies of many of the most celebrated productions of such artists as J.M. Hart, Thomas Hill, A. Bierstadt, M. F. H. De Haas, and Swain Gifford. Among the figure pieces there are copies from the old masters, like the Madonna after Murillo for example, which in richness of dark, ancient-looking coloring are simply wonderful; and of the famous water colors after Thomas Moran, we need hardly say that it is almost impossible to distinguish them from the originals. The cards, easel pictures, "imperials," Christmas and birthday cards, Valentine and Easter cards, Thanksgiving and dinner cards, texts and mottoes, have attained to so many varieties that it would be useless to try to enumerate them.

Among the last novelties published by the house are Birth Announcement Cards, intended for parents to announce to their friends the birth of a child, and plaques, which require close examination and handling to distinguish them from real china.

The electric light has just been introduced in the establishment, and color work can now go on as well by night as by day.

In 1874 this firm began the publication of the Art Education Series by Mr. Walter Smith, formerly of the Leeds, England, Art School, and now at the head of the art education work of Massachusetts. The series had previously been published by James R. Osgood & Co., and Mr. John S. Clark, who had

charge of it then, is still in charge of it as a member of the firm of L. Prang & Co. It was some time since adopted by the public schools of Boston, and is now rapidly superseding all other works of the kind in every part of the country. When first issued it was necessarily imperfect, because the absolute neglect of art instruction in the public schools until very recently rendered the immediate adoption of a systematic course impossible. But great progress has been made within a few years, and a new edition of the series, the result of years of experience of practical teaching, has been issued, and has very perfectly met existing wants. Other art educational works of the house, embracing a number of elaborate works, have been prepared at great expense, with the principal object of furnishing much-needed material for the growing needs of advanced art education in the country, and with the expectation that not a moiety of the necessary outlay would ever return to their high-spirited publisher.

The world-wide fame of the Prang publications is only less remarkable than their excellence. They find a ready market in every quarter of the globe. For several years a representative of the house has made regular visits to Central and South America, and trade with those countries is steadily increasing. Sales in India are large, and during the spring and fall weekly shipments are made to England. Two interesting and authentic incidents illustrate the estimation in which they are held abroad. A few years ago a gentleman, just returned from a European trip, brought an oil painting (as he supposed) to one of the Boston picture-frame dealers to be framed and expressed his satisfaction in the gem he had succeeded in purchasing at Dresden, explaining that he bought it there of an artist as an exceedingly good copy from the original Correggio's "Magdalen." The dealer startled him by saying that he could have bought the identical picture cheaper in Boston, as it was one of Prang's American chromos, in proof of which he showed the stamp on the back. Recently, a wealthy Boston lady sent \$50 to a friend in England with instructions to purchase for that amount the best assortment of Christmas cards to be had in London. She received an assortment which all bore the imprint of "L. Prang & Co., Boston." To meet the heavy demands, it has been necessary to establish numerous branch houses and agencies. The New York branch house occupies the entire large four-story and basement building at 38 Bond Street, and the Philadelphia branch is quartered in the three-story and basement building at 1110 Walnut Street, maintaining in the upper floor, at the expense of the house, a normal drawing school for the gratuitous instruction in drawing of the public school teachers of Philadelphia. There is an agency for the Pacific Coast at 527 Commercial Street, San Francisco, and regular foreign agencies are maintained at London, Berlin, and Melbourne. Medals, bronze, silver, and gold, have been conferred upon the house by twenty-two different exhibitions, among them the International Exhibitions at Vienna, Chili, Philadelphia, Paris, Sydney, and Melbourne. The last one received was the First Award at Melbourne.

Regarding the general art value of the chromo little need be added to what has already been said. The fact that it is purchased and enjoyed by thousands of people of cultivated taste who have no pet theories to disquiet them is perhaps evidence enough of its merit. But we believe that in time even the most squeamish theoretical critics will be forced to acknowledge its genuine excellence. The life will be seen to be more than raiment, and the artists' conception, faithfully reproduced, to possess an independent value, even though not wrought out by his own hand. Moreover, an original can be owned by only one at a time, yet hundreds and thousands may desire to enjoy its essential beauties. That they can do so in forms which it is hard to detect from real paintings is due almost solely to the efforts of the subject of our sketch. He has spared no effort to make his art progressive; he stimulated others to follow his lead, but many more are satisfied with mere imitation. From the first he has never been satisfied with anything less than the best he could do. All who have the aesthetic education of the people at heart, and who love beauty in whatever mode it comes, owe a deep debt of gratitude to the genius and patient labor of LOUIS PRANG.

(The following bit of whimsical fiction from the souvenir booklet of 1881 contained some startling insights of life 75 years in the future, especially modes of transportation. But was there a "Prang Centennial Card?")

A ROMANCE OF 1956

It was Christmas day, and one of these clear, cold days which follow a clear, star-lit, and very cold night. The windows of Clarissa's room were covered with graceful frost patterns, which glistened in the sunlight like diamonds of the first water.

Clarissa was the daughter of a wealthy merchant of Pike City, the capital of the State of Okolona, the seventy-fifth of the galaxy of stars in our glorious national banner. She was surrounded with all that wealth could command, and being an only daughter, her father doted upon her. In a luxuriant home, were all the latest conveniences, — expansive rooms, the new artificial sunlight, the latest electric, audi-
phonic, and pictorial concert and opera connections, — with a private pony airship, she was envied by many of her lady friends, and sought by many a young man of the State.

Among the latter, only two had been fortunate enough to make an impression on Clarissa's affection, and everybody wondered which one of them would carry off the prize. Clarissa herself was undecided; sentiment, and perhaps love, advocating Hector Brown, while worldliness and gayety inclined her towards Junius Smith. They were both clerks with good salaries; but the latter, being connected with a new, live concern, the American-Asiatic Regulated Nitroglycerine Airship Line, was the higher paid, receiving the comfortable yearly stipend of \$10,000, while Brown, his less fortunate rival, had to be satisfied with a salary of \$6,000; his employers, the Atlantic and Pacific Pneumatic Passenger Transportation Company, having met recently with heavy losses, owing to the latest inventions, which reduced their old-fogy mode of travelling to the transportation of emigrants and express freight.

Clarissa had promised her father that on that day she would make an end of her indecision, and accept definitely one of her two lovers.

The spoiled child that she was, she could yield neither to the arguments of cool reason nor to the promptings of her own heart, but resolved to make the Christmas presents which her two lovers would bring her the criterion of her choice. Junius had just left her, and she was yet flushed with the pleasure which his elegant present had excited in her, — a very valuable set of pearls and emeralds, which she had long desired to call her own, and which she had often viewed in the shop window of Tiffany, Shreve & Kennard, in New York, by means of her telespector. Junius had paid the nice little sum of \$1,500 for the pearls, and Clarissa's mind began to incline for the handsome suitor. Things began to look blue for Hector, for such a gift was beyond his means, and Clarissa could not then think of anything which could possibly excel Junius' present.

However, a few minutes would tell, as Hector's rapid air train from San Francisco, where he had gone that morning, as was his custom on Christmas day, to congratulate his mother, was nearly due. Clarissa's heart began to beat as she heard the sound of the train; for after all, it was in Hector's presence that her cheeks assumed a higher tint than in Junius'. A minute later the window-door opened, and Hector alighted from a cubic balloon hack, followed by an aerial messenger carrying a somewhat large box. His gift was certainly larger than his rival's, but could not well be richer. After an affectionate greeting and dismissal of the messenger, the mysterious box was opened, and to Clarissa's eyes was disclosed such a sight of exquisite taste and elegance that she at once rushed into the surprised and happy Hector's arms, and told him that she would not longer keep him in suspense, but be his forever.

Our readers want to know what charm had wrought this sudden change; what present could surpass the jewels of the other. What other could it be, but one of Prang's Centennial \$100,000 prize Christmas cards?

(The following chronology of lithography and Prang's role in it was also in the souvenir booklet.)

CHRONOLOGY

- 1771. Nov. 6, Alois Senefelder born.
- 1793. Invention of lithography by Senefelder.
- 1810. First lithographic prints in color.
- 1824. March 12, birth of Louis Prang.
- 1835. Patents for color printing to Franz Weishaupt.
- 1837. Patents for color prints in France to Engelmann.
- 1839. First lithographic color printing in America by Wm. Sharp, in Boston.
- 1856. Louis Prang commenced business as lithographer.
- 1861. Publication of war maps.
- 1865. First chromo issued.

- 1867. Building of new factory.
- 1873. First Christmas cards.
- 1877. Sept. 27, destruction of factory by fire.
- 1880. June, first prize competition.
- 1881. February, second prize competition.
- 1881. Large additions to factory and machinery.
- 1881. November, third prize competition.

(The following piece of doggerel from the souvenir booklet was illustrated by sketches of the animals and birds looking at an inferior greeting card.)

THE CRITICS

Oh my, this Prize-Card! says the Owl
It is enough to make me howl!
That, cuttingly the Cat replies,
Shows, big but useless are your eyes.
We, cry the Duckies, like it well,
Because it is in aqua-relle.
While pensive stands the tuneful Frog,
Thus Bark-aroles the stately Dog:
To miscellaneous beasts like you,
All Art is utter and too-too,
What for true art the standard be,
Learning of L. Prang & Company.

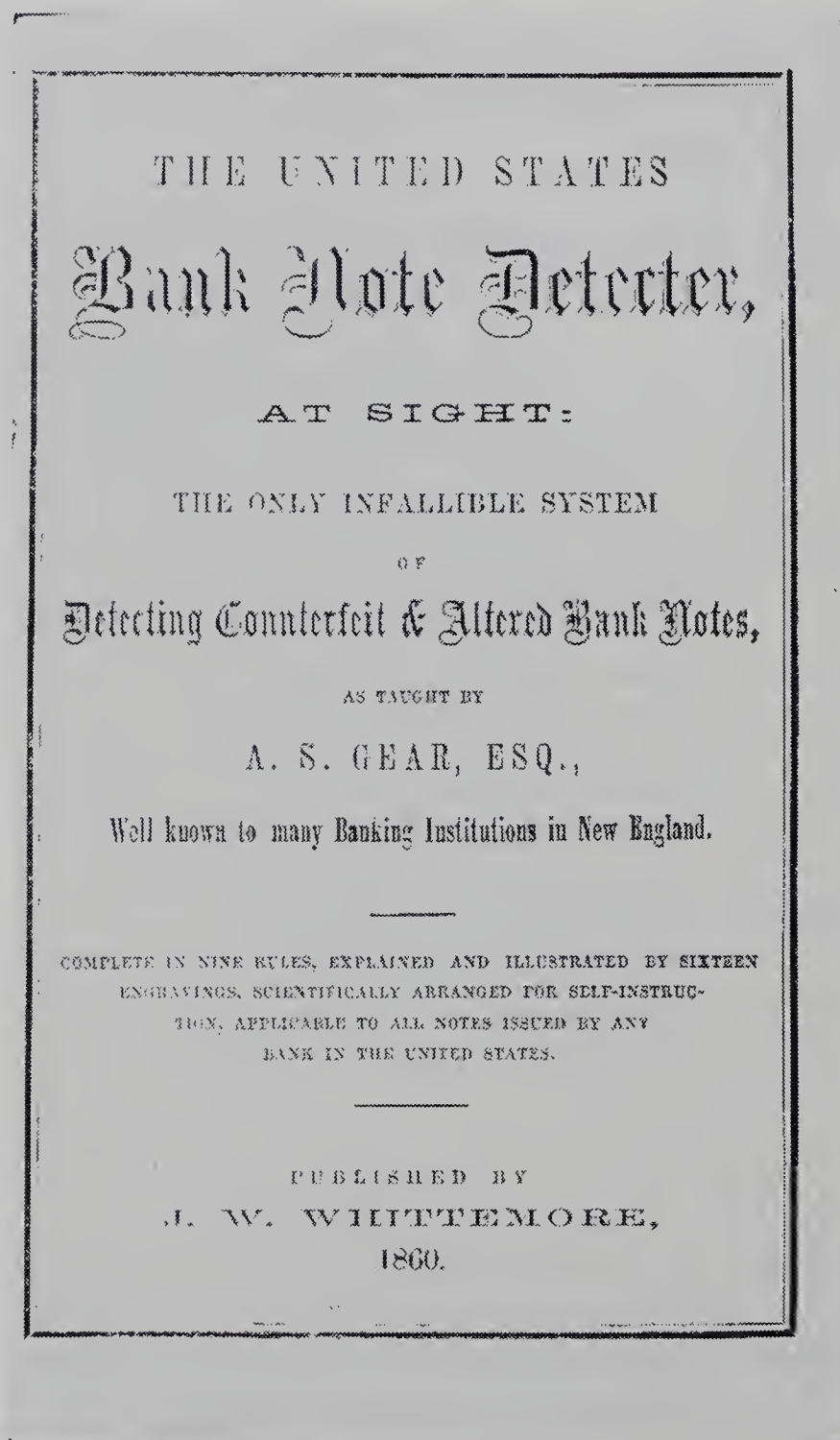
Back Issues of The Essay Proof Journal For Sale and to Trade

We have a varied assortment of back issues for sale. Make your wants known to the Secretary-Treasurer.

Also, while assembling complete runs of the Journal, we find that certain numbers are in over-supply and others are needed. Perhaps you would be interested in a trade.

In either case write to:

**David E. McGuire, Sec.-Treas., EPS
RD #4, Colonial Dr., Katonah, NY 10536**

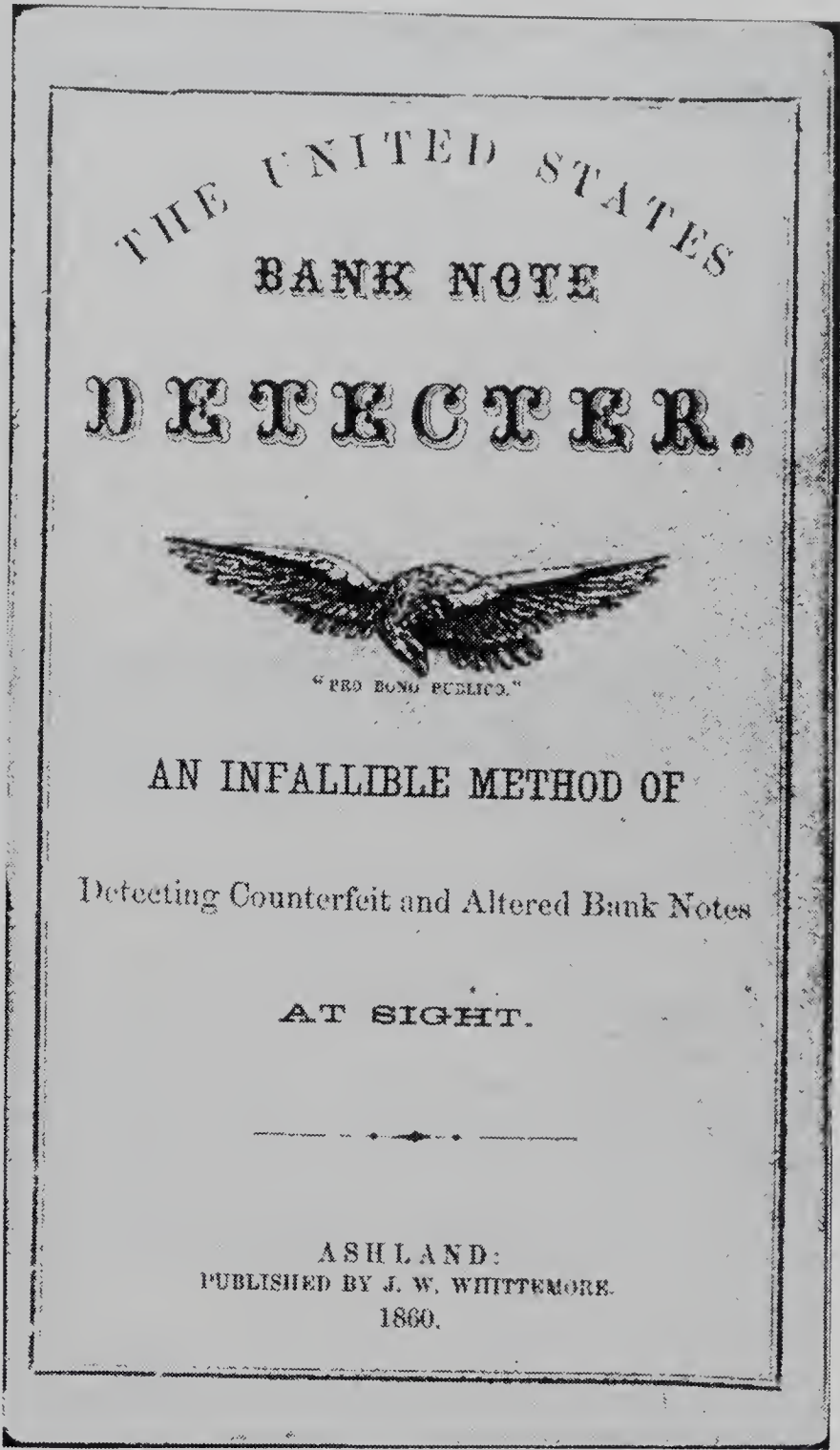


Title page of the Whittemore-Heath counterfeit detector.

A Forerunner of the Laban Heath Counterfeit Detectors

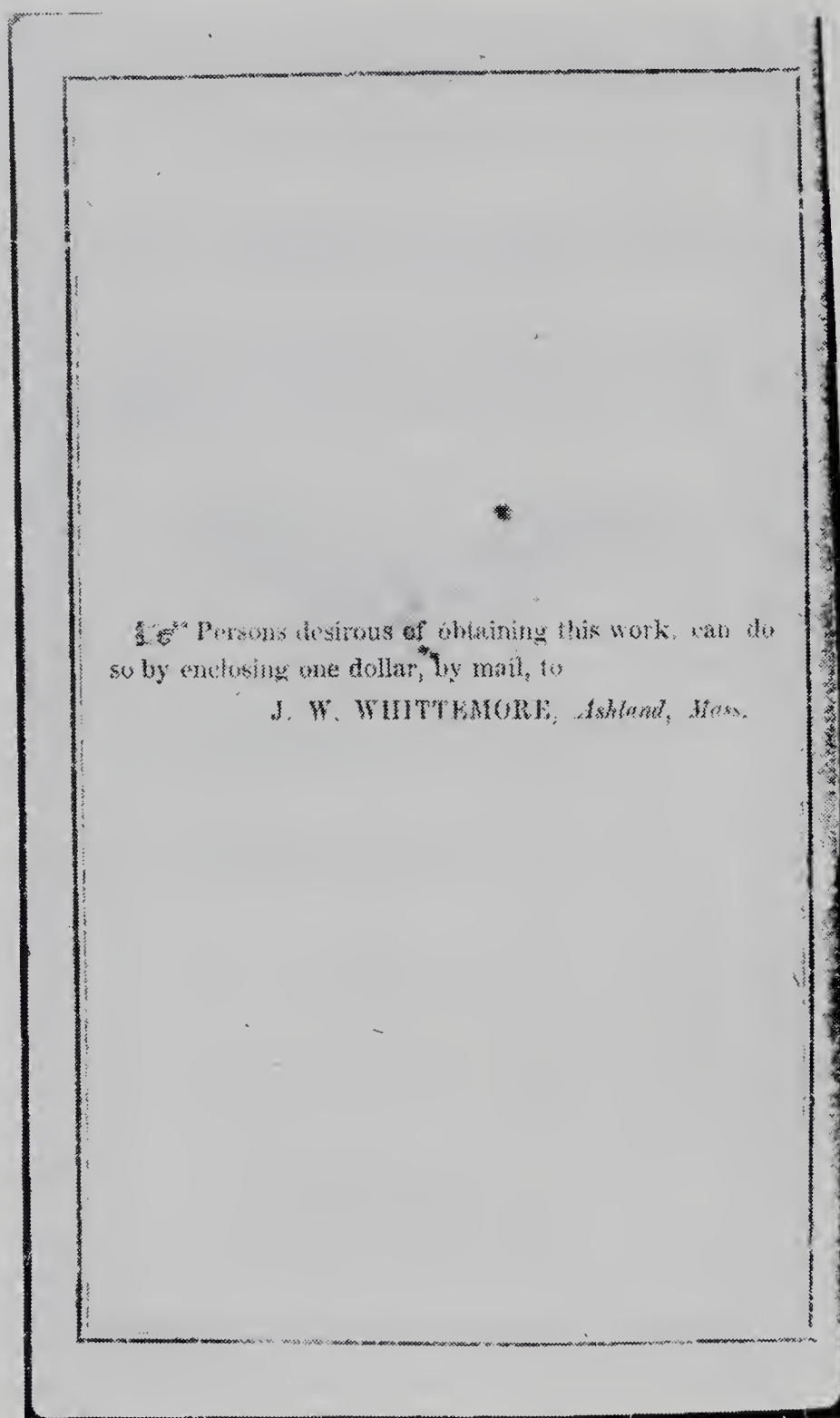
based on a report by DR. JACK VORHIES
photographs by Boutrelle

PROMPTED by Dr. Glenn Jackson's series on the Laban Heath and Beazell's Counterfeit Detectors in *Journals* 153, 154, 156, 157, 158 and 159, Dr. Jack Vorhies turned up what may be Laban Heath's first attempt at publishing such a book. As can be seen from the accompanying photographs, this is THE UNITED STATES BANK NOTE DETECTOR, "an infallible method of detecting counterfeit and altered bank notes at



PORTLAND, ME.
FOR SALE BY LABAN HEATH
For \$1.00.

Cover of the Whittemore-Heath counterfeit detector as originally printed, with the amended, paste-on inscription shown below it.



Original inscription on the verso of the detector, with the amended, paste-on address shown below it.

sight.” The front cover and title page as originally printed list the publisher as J.W. Whittemore of Ashland [Massachusetts] and the date as 1860. However, on a second copy which Dr. Vorhies has there is a paste-up over Whittemore’s name which reads “PORTLAND, ME./FOR SALE BY LABAN HEATH For \$1.00.” Also, the verso of the front cover has an imprint of a pointing hand and the information, “Persons desirous of obtaining this work, can do so by enclosing one dollar, by mail, to J.W. WHITTEMORE, Ashland, Mass.” This, too, has been covered by a pasted-on label with the identical inscription but the name of LABAN HEATH, Portland, Me.

Also shown here is the title page of the volume, ascribing the system of counterfeit detection to A.S. Gear, Esq., “well known to many banking institutions in New England.” The nine rules were supposedly applicable to all notes issued by any bank in the U.S. Since the date of publication preceded the issuance of the first federal paper currency, the notes

referred to must be the state and private issues. Therefore, this little volume may be the one referred to by Laban Heath in the introduction to his 1870 edition of the *Infallible Counterfeit Detector at Sight* thus: "During the regime of the old State Banking System I issued my first work which met with such favor from the public that it reached the enormous sale of 25,000 copies and would have exceeded this number had not the whole currency of the country been changed to treasury notes, known as 'greenbacks' or legal tenders, and national bank-bills." At any rate, this Whittemore-cum-Heath detector is not listed in W.H. Dilliston's *Bank Note Reporters and Counterfeit Detectors 1826-1866* (American Numismatic Society, 1949).

(See enlargements of complete pages from the detector
on pages 170-173.)

Previously Unlisted Essays or Evidences of Design Development of The U.S. 1865 Newspaper Stamps

by BARBARA R. MUELLER

(Continued from *Journal* No. 163, Page 121)

Because of my prolonged absence while traveling in the South Pacific and China following Ausipex, I am not prepared to continue with the second installment of my study for this issue. However, in October 1984, George Brett was doing research in the Washington, D.C. area and made a significant discovery that will affect the outcome of the inquiry into the production of this issue. His brief report is too good to hold over to the 1985 issues of the *Journal*. It follows:

U.S. 1865 Newspaper and Periodical Dies

What are understood to be the original National Bank Note Co. dies of the 1865 series still exist in the vaults of the Bureau of Engraving and Printing, Washington, D.C. They are listed in the Bureau's numerical series of P.C. Dies as follows:

5¢ — No. 127
10¢ — No. 128
25¢ — No. 129

These are hardened steel dies about 1/8th" thick, mounted on wood. They have a polished surface with the engraved recesses (which comprise the colorless parts that we see in the stamps) coated with a black substance which is presumed to be an asphalt varnish. They are presently also coated overall with wax for preservation and are in excellent shape.

As the surface is that which is printed from a relief type of die there would be a considerable-width solid border if they were to be printed from directly and without trimming of the paper. *All three dies have the multiple-line-cut outer white frame and are essentially alike in their present state.* The solid printed border that we speak of above would be beyond the outer multiple-line-cut frame.

Introduction.

In presenting this work to the public, and those in particular, who are handling paper money, it would not be out of place to comment on this kind of currency as an introduction to the work.

The paper currency of this country, as well as of all others, is a matter of great convenience to our mercantile people. It was invented and issued for the benefit of this class of persons, who, by changing money from one person, town, or city, to another, find it a personal convenience to carry thousands of dollars in a small compact form, instead of a bag of gold or a cask of silver, saying nothing of our massive copper currency. The paper money of our country is a great safeguard to many of our people, in sending money from one part of the country to the other, and in many ways too numerous to mention.

This currency, as well as the currency of the United States of America, and many other inventions, and even patents, which come within the grasp of a scrutinizing artist, is altered or counterfeited, and made to appear and represent the genuine, and circulated in various styles, and usually liable to deceive even the most expert bankers, who sometimes fail in recognizing any distinction.

For the protection of the people and mercantile men, especially, against this spurious currency which is flooding our country, and deceiving nine-tenths of our honest citizens, taking the hard earnings from our industrious mechanics, and remunerating them with a spurious recompense, the compilers of this work have spent much time and money to bring this unlawful business to its true light, for the benefit of an honorable community.

Other works of a similar kind upon this subject have been issued, which were very good in themselves, as far as they explained the subject, but the exorbitant amount of spurious money now in circulation, and the new improvements which have been made of late in the execution of these worthless bills, demand another issue of the explanation and representation of the manner in which these bills are engraved or altered. In order that a counterfeit or altered bill can be detected at sight without any mistake, every person should be acquainted with the manner of engraving genuine bank notes, then with this knowledge and a continual practice of the same, or this work to refer to, every one, from a child ten years old to the gray-haired merchant, will ever be able to distinguish between the genuine and counterfeit.

The engravings of genuine bank notes are always done in a systematic, uniform manner, with an execution and degree of workmanship which will ever frustrate the counterfeiter in every point.

Most parts of all genuine bank notes in the United States, are engraved by machinery upon one principle, ever practised by all the genuine bank note companies.

The engraving company, which engrave bank notes, employ from seventy-five to one hundred first class artists, men of science and ability, who stand *A* No. 1 in their professions, and have a capital of about \$300,000 invested in machinery and designs.

In engraving genuine bills, many costly and bulky machines are used, such as the Ruling Engine, the Geometric Lathe, the Medallion Pentagraph Ruling Engine, Transfer Press, etc.

The engravings on bank notes are executed upon steel dies when in a soft malleable state, then case-hardened and transferred to the plate, (from which the bill is struck) separately by means of the Transfer Press.

The Transfer Press is a very bulky machine, and in its operations creates a power of twenty tons.

Since the invention of transferring engravings by Perkins, it is considered an utter impossibility for any genuine note to be perfectly imitated.

BANK NOTE DETECTOR AT SIGHT.

5

It is readily seen why counterfeiters do not carry on their unlawful business more successfully, when once acquainted with the difficulty of obtaining machines and a capital of \$75,000 to \$150,000, to invest in a business which is liable to be seized and destroyed at any moment.

We submit the foregoing explanation as an introduction to the following separate inimitable and general rules as the most reliable means extant.

- | | | |
|---|---|--------------------|
| RULE 1.—Ruling Engine Work. | } | <i>Inimitable.</i> |
| 2.—Geometrical Lathe Work. | | |
| 3.—Pentograph Ruling Engine Work. | | |
| 4.—Red Letters and Figures. | | |
| 5.—Colored Lathe Work and Line Letters. | | |
| 6.—Solid Print. | | |
| 7.—Engravers' Names. | | |
| 8.—Altered Denominations. | | |
| 9.—Perkins' Stereotype Plates. | | |

Bank Note Detector.

RULE 1.

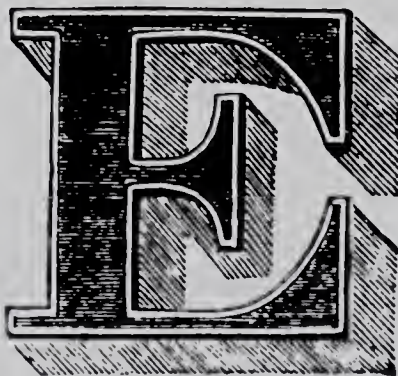
INIMITABLE.

THE Ruling Engine is a very expensive ruling machine, very perfect in itself and its operations, and so bulky that it is impossible for counterfeiters to manufacture them, and even if one of these machines could be obtained, it would cost a large fortune, aside from running the risk of operating it, and carrying on an unlawful business, which would be liable of detection at any moment, on account of its size and power used in operating. This machine is used for ruling the large letters and figures, and sometimes the name of the bank, also the shading around them, etc.

This ruling and shading is composed of fine straight parallel lines, so very fine as to appear like a pale solid body aside of the other engravings.

The genuine ruling engine work are always fine lines, perfectly parallel to each other, exactly the same distance apart, and precisely the same shade. [*See Cut No. 1, Genuine.*]

Cut No. 1.



CATALOGUE
OF THE
COLLECTIONS
OF
E. G. WELLS, Esq.
AND
THE STAMPS PURCHASED BY THE LATE
H. G. MANDEL
FOR THE
Government Display AT THE St. Louis Exhibition
CATALOGUED BY
The J. W. Scott Co., L'd, - 36 John St., New York City.
SOLD BY
WALTER S. SCOTT, Auctioneer,
351 FOURTH AVENUE.
MONDAY, APRIL 25, 1904
Commencing at 8 P. M.

Essays/Proofs at Early 20th Century Auction Sales

The following excerpts from the Walter S. Scott auction sale of April 25, 1904 were made available by Dr. Stanley Bierman, who copied them from his extraordinary collection of auction catalogs. They are especially significant because of their connection with the government display at the St. Louis World's Fair of 1904. From the arrangement of the catalog it would seem that the "essays, etc." were part of the Mandel-prepared display. All descriptions are from the auctioneer's catalog. Evidently the prices in parentheses are catalog or estimated value. The figures at the right refer to the number of pieces in the lots.

The Mandel Government Exhibit

The following stamps were purchased by Mr. Mandel at the request of the postal department to form a perfect collection of U.S. stamps for exhibition at St. Louis. His untimely death prevented the completion of the set and the work was then placed in other hands with the result that these superb stamps are now offered to collectors at public auction.

211	1847 reprints 5 and 10c., unused.	2	230	— — 24c. purple, unused, light shade (\$12.50).	1
212	1857 type II. 1c. blue, unused (\$10).	1	231	1873 Continental 3c. green, 6c. dull pink, both unused, in blocks of four (\$9).	8
213	— 30c. orange, unused (\$10).	1	232	— — 3c. green, with grill, block of six, the left pair shows grill covering the entire left half, unused, very rare (\$60).	6
214	1861 August 3c. carmine, unused, pair (\$120).	2	233	— — 6c. dull pink, with grill, unused block of four, the right pair has the grill covering the entire left half, very rare (\$60).	4
215	— September 3c. lake, unused, block of four (\$60).	4	234	1875 2c. vermilion, with grill, unused block of four, very rare (\$60).	4
216	1861 reprints 10c. green, unused (\$15).	1	235	— — 5c. blue, with grill, unused block of four (\$80).	4
217	— grilled all over 3c. rose, unused, block of 4 (\$140).	4	236	1879 American paper 1, 5, 6, 10 and 30c., 2c. Continental, all unused (\$10.50).	6
218	— — 3c. block of four imperforate, unused (\$140).	4	237	— — 90c. carmine, unused block of four (\$30).	4
219	— grill 13 x 16 1c. blue, unused, an uncatalogued variety (\$50).	1	238	— — 90c. carmine, unused (\$7.50).	1
220	— — — a used specimen of the same stamp, equally rare.	1	239	— — another unused copy (\$7.50).	1
221	— — 3c. rose, unused block of four, very rare (\$100).	4	240	1888 30c. orange-brown, imperf. unused block of four (\$50).	4
222	— 9x13 2c. black, 10c. green, both unused, o.g., (\$6.25).	2	241	— 90c., 1890 90c., 1894 \$1, 1898 \$1 and \$2, all unused (\$10.50).	5
223	— — 10c. green, unused, unsevered pair, o.g., (\$10).	2	242	Specimen 1872 10c. brown, specimen in Gothic type, rare.	1
224	— — 12c. black, unused block of four, o.g., (\$20).	4	243	— 1879 15 and 90c., 1882 1, 3, 4, and 5c., rare.	6
225	1870 7c. vermilion, unused, strong grill (\$15).	1			
226	— 30c. black, unused, strong grill (\$25).	1			
227	1872 National 10c. brown, unused (\$6).	1			
228	— — 12c. dull violet, unused (\$7).	1			
229	— — 24c. purple, vertical pair, unused, o.g., (\$25).	2			

Departments

244	Agriculture 1, 2, 10 and 15c. yellow, all unused (\$14).	4
245	— 12c. yellow, unused (\$8).	1
246	— 24c. yellow, unused (\$5).	1
247	— 30c. yellow, unused (\$5).	1
248	— specimen, complete set (\$20).	9
249	Executive 1c. carmine, unused (\$8).	1
250	— 2c. carmine, unused (\$8).	1
251	— 3c. carmine, unused (\$6.50).	1
252	— 6c. carmine, unused (\$15).	1
253	— 10c. carmine, unused (\$10).	1
254	Interior 1 — 90c., unused (\$9.58).	10
255	— American p. 1, 6, 15 and 24c., unused, rare.	4
256	Justice 1, 2, 3 and 6c. purple, unused (\$7.25).	4
257	— 10 and 12c. purple, unused (\$6.).	2
258	— 15c. purple, unused (\$6).	1
259	— 24c. purple, unused (\$17).	1
260	— 30c. purple, unused (\$20).	1
261	— 90c. purple, unused, o.g., perfectly centered (\$37.50).	1
262	Navy 1, 2, 10, 12 and 15c. ultramarine, all unused (\$9.25).	5
263	— 7c. ultramarine, unused, evenly centered (\$15).	1
264	— 24c. ultramarine, unused, very fine (\$6.50).	1
265	— 30c. ultramarine, unused, very fine (\$5).	1
266	— 90c. ultramarine, unused, o.g., evenly centered, very fine (\$15).	1
267	Post Office completed set unused (\$9.25).	10
268	State 1, 2 and 7c. green, unused (\$10.50).	3
269	— 10, 12 and 15c. green, unused (\$11.50).	3
270	— 24c. green, unused (\$8.50).	1
271	— 30c. green, unused (\$7).	1
272	— 90c. green, unused (\$12).	1
273	— \$2.00 green and black, unused (\$22.50).	1
274	— specimen 1—90c. complete (\$25).	11
275	Treasury 1, 3, 6, 7, 10 and 90c., unused (\$6.55).	6
276	— 24c. brown, unused, very fine (\$12.50).	1
277	War 1—90c. red, complete, unused (\$9.90).	11
278	Newspaper and periodicals 1875 24c. rose, 3 shades, 36c. rose, all unused (\$8.50).	4
279	— — 48c. rose, unused (\$10).	1

280	Newspapers and periodicals 96c. rose, unused, off center (\$10).	1
281	— — \$1.92 dark brown, unused (\$5).	1
282	— 1879 12 and 24c. red, unused (\$6).	2
283	— — 48c. red, unused (\$7.50).	1
284	— — 60c. red, unused (\$6).	1
285	— — 96c. red, unused (\$10).	1
286	— — 1, 2, 3, 4, 6, 8, 10 (2) black, 12 and 60c. carmine, all unused (\$9.30).	10
287	— — 12, 24 and 36c. carmine, unused (\$5.25).	3
288	— — 48c. carmine, unused (\$4).	1
289	— — 60c. carmine, unused (\$4).	1
290	— — 72c. carmine, unused (\$6).	1
291	— — 84c. carmine, unused (\$10).	1
292	— — 96c. carmine, unused (\$8).	1
293	— — \$9 yellow, unused, has a crease (\$13.50).	1
294	— — \$12 green, unused, fine (\$16).	1
295	— 1895 1c.—\$100 complete, in pairs, all with plate numbers, unused.	24
296	— — \$5 dark ultramarine, unused pair of originals.	2
297	— specimen 12c. rose, surcharge in gothic type, small pen mark, pair, rare.	2
298	— — complete set of specimens 1c.—\$60.	25
299	Unpaid letter stamps specimen 1—50c. brown, rare.	1

Essays, Etc.

300	1861 August 3c. vermilion, block of four, gummed and perforated (\$20).	4
301	— — another block, different shade (\$20).	4
302	— September, Dickinson p. 2c. black, block of four, one stamp has missing corner (\$20).	4
303	— — 3c. blue, imperf. block of four (\$10).	4
304	— — 3c. rose, imperf. block of four (\$10).	4
305	— — 3c. rose on gold beaters' skin, block of four (\$30).	4
306	— — 3c. rose on blue paper, imperf. block of four, o.g. (\$20).	4
307	— — 24c. gray-lilac, imperf., block of four, o.g. (\$20).	4
308	— — 1c. brown, perforated and gummed block of four (\$10).	4
309	1861 September, same in olive-green (\$10).	4
310	— — same in dark green (\$10).	4
311	— — same in red (\$10).	4

312	— — same in black (\$10).	4	356	— — 3c. vermilion, perf. and gummed block of four (\$10).	4
313	— — same in vermilion (\$10).	4	357	— — same in ultramarine (\$10).	4
314	— — 3c. red on blue, perforated and gummed block of four (\$20).	4	358	— — same in brown (\$10).	4
315	— — 3c. brown, perf. and gummed block of four (\$10).	4	359	— — same in red (\$10).	4
316	1868 3c. carmine, grill all over, imperf. block of four, o.g., (\$20).	4	360	— — same in vermilion (\$10).	4
317	— patent grill, points up, 3c. rose, perf. and gummed block of four (\$20).	4	361	1879 specimen omitted 2c. lake, o.g., block of four (\$6).	4
318	— — same, but points down (\$20).	4	362	— — 5c. brown, block of four, o.g. (\$6).	4
319	— grill all over 3c. black, perf. and gummed block of four (\$10).	4	363	— — 10c. green, o.g., block of four (\$8).	4
320	1868 small figures 1c. buff, perf. and gummed block of four (\$40).	4	364	— — same in seal-brown (\$8).	4
321	— — same in brown (\$20).	4	365	— — 15c. blue, o.g., block of four (\$10).	4
322	— — same in purple-brown (\$20).	4	366	Revenues flying eagle \$200 lilac and black, o.g. (\$5).	1
323	— — same in black-brown (\$20).	4	367	— — same in brown and black (\$5).	1
324	— — same in blue (\$20).	4	368	— — same in green and black (\$5).	1
325	— — same in purple (\$20).	4	369	— — same in red-brown and black (\$5).	1
326	— — same in violet (\$20).	4	370	— — same in red and black (\$5).	1
327	— — same in carmine (\$20).	4	371	— — same in orange and black (\$5).	1
328	— — same in yellow (\$20).	4	372	Philippine Islands 1899 1c. top and left, 2c. left, 3c. top and bottom (2), 5c. bottom (2), 15c. top and bottom (2), 50c. top and bottom, all with plate number in strips of 3, unused (\$8.52).	39
329	— — same in green (\$20).	4	373	— — unpaid 1c. (5), 2c. (5), 5c. (3), 50c., all in strips of 3 with plate number, seven have pen mark.	51
330	— — 2c. brown, perforated and gummed, in block of four (\$40).	4	374	Philippine Islands 1899 unpaid 50c. claret, top and bottom, in strips of 3 with plate No. 74, unused (\$7.50).	6
331	— — same in dark brown (\$20).	4	375	United States 1861 with control number 9012 printed in red on stamp, 1c. blue, block of 40, unused.	40
332	— — same in brown (\$20).	4	376	— control number 8901 2c. black, block of forty, unused.	40
333	— — same in violet (\$20).	4	377	— — control number 7890 3c. red, block of 40, unused.	40
334	— — same in yellow (\$20).	4	378	— — control number 6789 5c. brown, unused, block of forty.	40
335	— — same in orange (\$20).	4	379	— — control number 5678 10c. green, unused, block of forty.	40
336	— — same in green (\$20).	4	380	— — control number 4567 12c. black, unused block of forty.	40
337	— — same in blue (\$20).	4	381	— — control number 235 15c. black, unused, block of forty.	40
338	— — same in lake (\$20).	4	382	— — control number 3456 24c. lilac, unused, block of forty.	40
339	— — 3c. blue, imperf., o.g., block of four (\$50).	4	383	— — control number 2345 30c. orange, unused, block of forty.	40
340	— — 3c. blue, perf. and gummed, block of four (\$20).	4	384	— — control number 1234 90c. blue, unused, block of forty.	40
341	— — same in red-brown (\$20).	4			
342	1869 small figure same in violet (\$20).	4			
343	— — same in orange (\$20).	4			
344	— — same in yellow (\$20).	4			
345	— — same in brown (\$20).	4			
346	— — same in green (\$20).	4			
347	— — same in brown (\$20).	4			
348	— — 12c. green, perf. and gummed, block of four (\$50).	4			
349	— — same in blue (\$20).	4			
350	— — same in rose (\$20).	4			
351	— — same in purple (\$20).	4			
352	— — same in orange (\$20).	4			
353	— — same in brown (\$20).	4			
354	— — same in red-brown (\$20).	4			
355	1872 colored paper 3c. green, imperf., block of four o.g. (\$20).	4			



Touro Robertson, one of the founders of the Continental Bank Note Company.

Touro Robertson's Congressional Testimony on Legislation Affecting Private Security Printers

THE following transcript of testimony given by Touro Robertson to the House of Representatives Committee on Banking and Currency, January 28, 1878, has been supplied by Dr. Glenn Jackson. It provides insight into the struggle of the private bank note printers to retain at least a portion of the contracts to produce U.S. currency.

Mr. Chairman and Gentlemen of the Committee:

I appear before you not only as a stockholder, but as an inventor, to make what I may term a special plea.

The main features of the case seem to be economy and security. In the matter of economy, I propose to consider economy in its broad sense—the economy of the future—not in the narrow meaning of the word, the dollar and cents economy of today.

I will speak, first, more especially of the National bank notes. Let me ask you, what has the Government to do with these? The National banks own their notes, they issue them, they are responsible for them, they deposit security for them, they pay for their manufacture. Have you petitions from 2,500 National banks, scattered all over this country, asking you to legislate this work into the Bureau of Engraving and Printing because the charges of the bank note companies are so onerous and oppressive that they refuse longer to submit to them? Have you petitions from 2,500 National banks, scattered all over this country, asking you to legislate this work into the Bureau of Engraving and Printing because they doubt the security of the Bank note companies? If you have not, why this cry of

security and economy? If you have not, what business is this of the United States Government? It is an uncalled-for attack upon private enterprise.

What has private enterprise done for this country?

Permit me to ask you, Mr. Chairman, when you speak of the "West" as the "Grainery of the World," who has given you that proud position? Do you cultivate those immense farms of the West with the hoe and spade? Who has given you your reaper, your mower, your seeder, and ditcher? Government? No, sir! private enterprise.

Only a few years ago England looked down with scorn upon your railroad-beds and systems as compared to their magnificent road-beds, and to-day, what do you see? The Westinghouse brake, and the palace car rolling over those magnificent road-beds, both *American* inventions, one of them for the protection of human life.

Look at France—the most jealous of all nations in relation to foreign improvements—the Westinghouse brake on the Northern Railroad of France, the vacuum brake on the Southern Railroad of France. Jealous France, *girdled* by *American* inventions for the preservation of human life.

Look at Switzerland—changing her patent laws. Why? Because not only can she not sell her watches here, but, in the aggressive spirit of private enterprise, we are introducing our watches in Switzerland. By American inventive talent (for it is properly an invention), that system of standard parts that enables a person in California to send away East for the duplicate of the broken part of a machine, to receive it, place it in the machine without any fitting, and immediately start the machine—that is an invention.

Look at Germany—changing her patent laws. Why? For the benefit of Germans? The Germans have not changed. It is especially that American inventions may be introduced into Germany. For the benefit of Americans? Oh! no, sir. For the benefit of Germany.

Foreign nations *changing* their laws to foster American private enterprise—our Government seeking to destroy it.

It is only a short time since there appeared in an English newspaper a long article, about a column and a half in length, praising and speaking in words of evident pride regarding the tickets of England, and speaking of the machinery that produced them as of English invention, and saying that South America was tributary to England for her railroad tickets. Why, gentlemen, these same tickets, about which this boast is made, are to-day being superseded in this country by tickets, the invention of these bank note companies, and the entire special machinery by which these new tickets are made, the invention of these same bank note people.

Mr. YEATES—You mean to say that private enterprise has done all this, and that it would not have been done by Government?

Mr. ROBERTSON—Yes, sir!

We do not come before you to ask for a subsidy. We do not ask for a protective tariff. Could the business be placed where it was before the Currency Act was passed, it would restore us to our proper place. The Currency Act legislated our business out of our control. It put it in the power of the Treasury to oppress us. To-day we are oppressed, and we ask for proper relief.

MEMBER OF COMMITTEE—Do not individual rights sometimes have to give way to public policy?

Mr. ROBERTSON—Yes, sir; I acknowledge that. It is, no doubt, public policy, and we are the sufferers. I could not, conscientiously and with truth, appear before you and advocate the repeal of the Currency Act. It has been a benefit to this country, I believe, and we do *not* ask its repeal. But if public policy has injured us, why aggravate it?

Mr. CHITTENDEN—I think you put the oppression and outrage part too strong. I do not think you have the right to charge that the Government has had *intent* to oppress you.

Mr. ROBERTSON—I do not charge intent. I disclaim any such charge. I know that it was not intent, originally. So long as we continued to print those notes we submitted to public policy, but it is not a question of public policy as regards the printing, and when you take that, then it is an outrage.

Mr. Chairman, the Constitution of the United States guarantees to every citizen equal rights. You have passed a protective tariff to protect the iron industries of Pennsylvania; duties have been collected. The Bureau of Engraving and Printing has been established. Our business has been legislated beyond our control, and finally taken from us. Congress, by a legislative act, protects the industries of Pennsylvania, and by a legislative act destroys the bank note interests of New York. May I ask you, where are the equal rights guaranteed under the Constitution of the United States?

A plea is made that, as the Government mints and stamps coin, it should make its paper money. You do not dig the gold and silver; private enterprise does that. Then why not let private enterprise make the paper money, and Government stamp it? If, because you stamp it, you must make it, then why not make boilers? You stamp the iron. You become morally responsible for it, and if you can do one private industry cheaper, surely you can do all. Then why not make boilers?

We come now to the steam press. We find the Patent Office, a branch of the Government, practically saying to the inventor, "Make your improvements; we will give you a patent; we will protect you. You must pay something for it, but we will give you protection." We invent and improve. It cost me \$7,000 of my own money to produce the steam press before I received any remuneration. I knew the laws and the custom of the Patent Office, and I went there in good faith, paid my money in good faith, and I believe they gave me my patents in good faith; but the Treasury Department, another branch of the Government, steps in and says, "True, you have paid your money; you have your patents, but you shan't use them." One department of the Government offering protection, and another preventing it. Is not this an outrage? But we are not even allowed to conduct our business as business men should be allowed to conduct it. As business men, we ought to be allowed to avail ourselves of all improvements and processes that are brought to us. But we can not. An edict has gone forth. Proposals are issued that the work *shall* be done on the hand-roller press. This does not only prevent us from using mine, but it prevents us from using any steam presses. There are no exceptions.

MEMBER OF COMMITTEE—I do not think the Government intended to exclude the use of steam presses.

Mr. VAN ZANDT and Mr. McDONOUGH—Yes, sir; it has been so stated in every proposal lately.

Mr. ROBERTSON—We are not allowed to avail ourselves of these things. There is the edict; we can not use them. Only a few weeks ago proposals were issued with this clause, and to-day we find a steam press in the Bureau. The edict operates not only against the companies, but against others. Mr. Neale comes to us that we may consider his machine, and we point to the proposals. Surely no business man can make any arrangements for a machine while the Government prohibits its use. Now what is Mr. Neale's position. No bank note company can use his press. It is this. If the Government says, "Mr. Neale, we will pay you one cent per thousand impressions for the use of your press," Mr. Neale has got to take it, or take nothing; there can be no competition. Is not this an outrage on Mr. Neale?

Let us see the result of all this. I know you may say that we must look for foreign and general work, but how long shall we have that? Within the past few days Mr. Appleton has received a letter from a foreign bank saying, "that if the Government adopts the Neale press, *they* will want one to do their work." Thus, by this course of the Government, the companies must lose a portion of their foreign work. Where is this thing going to stop? How long can *any* industry stand it?

But let us look at the other side of the question. I mean the economy of the future in contradistinction to the dollar and cent economy of the present—the narrow meaning of the word economy. We find the best example of it in the history of the Whitney cotton gin. Whitney invented the gin; the South used it and refused to remunerate him. When he first invented the gin, no more cotton was planted than could be passed through the gin, and as the cotton was in full life, the velocity of the gin did not injure it; but as the plantations became larger, and the cotton was left in the fields, sometimes weeks before it was ginned, it lost some of that life, and the velocity of the saws cut the staple. Complaints were made. A Southern merchant—a Northern man—on one of his visits North, called upon Mr. Whitney at his home and represented these difficulties. Mr. Whitney at once replied, "I have received letters from friends in the South making these same complaints. I have improved my gin. I have obviated these difficulties. *In fact, I have invented a machine that shall gather the cotton in the field, and pass it through the gin prepared for spinning*, but I have been so treated by the South, that I have sworn before God that my invention shall perish with me." And perish it did. No vestige of a model or description has been found. Now, gentlemen, you can easily estimate the amount the South saved in not paying Whitney for his first invention, but can any one estimate the amount that this country has lost in not being able to avail itself of this subsequent invention of Whitney. I understand to-day inventors are struggling to accomplish this that Whitney says he did accomplish, and I understand are trying to do it by a machine working on the principle of the vacuum, claiming that by use of the vacuum the machine will draw only the ripe cotton out from the boll, and by successive gatherings all the cotton will be gathered. But how much have you already lost?

In the present period of depression and stagnation in business, we can not find markets for our productions at home. We must look to the foreign market, and you must depend upon the aggressive spirit of American private enterprise to do it. Let me say to you, the bank note companies, if they are fostered, will aid you. The plans are considered, the processes completed—result of years of study—the designs for the machinery already made, that will help you to do this, and let me say to you frankly, that without the aid of the bank note companies you can not possibly do it.

Mr. Chairman, and gentlemen of this Committee, I have to thank you for the kindness and courtesy with which you have listened to what I have chosen to call a special plea.

Mr. MCPHERSON—Mr. Robertson, if you will bring your steam press down here, we will try it; we will give you every facility, the same as we have to Mr. Appleton, and if it is better than any others, we will use it.

Mr. ROBERTSON to Mr. MCPHERSON—I am much obliged to you for your kind offer.

TO THE CHAIRMAN—But, Mr. Chairman, what a proposition to make to me, a stockholder in one of these companies. Every dollar that I have got invested in business is invested in the Continental Bank Note Company, and a proposition is made to me that, if I will bring my press here they will try it, and, if successful, use it. Why, sir! my press needs no trial. It has been used for years. And they will use it? Use it for what? To cut our throats? Oh, no, sir! Never! I'll bury it first.

By way of perspective, on October 1, 1887, less than a decade later, the Bureau of Engraving and Printing did assume all responsibility for the paper currency, shutting out the private bank note companies. Also, steam presses were introduced into the Bureau in 1878, the same year as the testimony given above, but they were not of Robertson's patent. Valuable information on this episode is found in the *History of the Bureau of Engraving and Printing 1862-1962*, chapter II, pages 30-35, section on the power plate printing press.

Touro Robertson, of course, was one of the founders of the Continental Bank Note Company early in 1863. He ultimately became General Superintendent and Vice-President. Upon the consolidation of Continental with American Bank Note, he continued as a vice-president and was elected a trustee, remaining in those positions until his death in 1900. In addition to executive duties, he was deeply interested in production and in 1870 invented and patented the first steel plate printing press to be powered by steam. Later improvements included wipers and polishers so that his machine was the first such in which all functions were automatic. The following list of patents for bank note production is from the *Collectors Club Philatelist*, Vol. XX, No. 1, January 1941, in Brazer's "Historical Catalog of U.S. Stamp Essays and Proofs":

- Patent No. 113,346—Improvement in Printing Presses (April 4, 1871)
- Patent No. 123,933—Improvement in Plate Printing Machinery (Feb. 20, 1872)
- Patent No. 130,153—Improvement in Printing Presses (Aug. 6, 1872)
- Patent No. 175,875—Improvement in Coupon Bonds (April 11, 1876)
- Patent No. 181,597—Improvement in Process of Renovating Waste Ink (Aug. 29, 1876)
- Patent No. 541,985—Plate Printing Press (July 2, 1895)
- Patent No. 549,976—Automatic Wiper & Polisher for Plate Printing Presses (Nov. 19, 1895)
- Patent No. 590,114—Feeder Attachment for Printing Presses (Sept. 14, 1897)
- Patent No. 590,115—Feeder for Printing Presses (Sept. 14, 1897)
- Patent No. 592,664—Inking Device for Plate Printing Presses (Oct. 26, 1897)

Today's reader will observe the sometimes jingoistic tone of Robertson's polemic for American free enterprise and the belligerent tone adopted by him in complaining of government interference with private business, a complaint still voiced today.

Literature in Review

Coin World Almanac—A Handbook for Coin Collectors, fourth edition, 1984, compiled and edited by the staff of *Coin World*. 734 pages, illustrated. \$14.95 softcover, \$25.00 hardbound, from Amos Press Inc., Box 150, Sidney, OH 45365.

As earlier editions have done, this *Almanac* provides a one-stop reference source on those points about which we think we know it all but need an authoritative back-up. Of the 21 chapters, adequately indexed, at least four are of specific interest to syngraphists—those on the Federal Reserve System; the Bureau of Engraving and Printing (how paper money is printed, lists of spider press plate “proofs,” engraved and lithographed prints of portraits and buildings); paper money statistics, designs, with biographies of those portrayed on them, and signatures; and paper money errors. Also of value to those interested in aesthetics are lengthy sections on production of coins and engravers of and models for designs.

The sections on numismatics and Washington and the law furnish information unavailable in one resource elsewhere, including addresses and telephone numbers of government bureaus and agencies connected with coinage and currency production, texts of applicable laws, and tables of actual dimensions of all old and new size paper money useful for people calculating the correct reproduction ratios.

OPINIONS II: Philatelic Expertizing—An Inside View. Elizabeth C. Pope, Editor. Published by The Philatelic Foundation, 270 Madison Ave., Dept. R, New York, NY 10016. 229 pages, illustrated. ISSN 8755-3562, ISBN 0-911989-16-1. \$27.50 postpaid (\$22.00 to Foundation contributors).

As admirable as *OPINIONS I* was, this second effort by the Philatelic Foundation represents a “great leap forward.” It has more of everything—more varied subject matter, more in-depth treatments, more extrapolations from specific “patients” to general principles for the student seeking to learn expertizing methodology.

Nine- and ten-page articles are the norm rather than the exception. The longest is Richard Larkin’s 15-page guide to determining the genuineness of U.S. A.E.F. booklet panes, followed closely by George Brett’s monograph on U.S. #539, the 2c type II coil waste, perf. 11 x 10. Pat and Ed Siskin’s description of “first day covers that aren’t” demonstrates attention paid to more contemporary subjects. Cancellations on Graf Zeppelins is another subject of comparatively recent vintage, this one dissected by Philip Silver.

Of specific essay/proof interest are Stanley Piller’s discussion of the U.S. 1851 specimen overprints, Lewis Kaufman’s U.S. 1895 and 1910-12 postage dues, and Falk Finkelburg’s 1851 ten-cent proof. Approaching expertization from a truly scientific viewpoint is Robert Odenweller, who demonstrates the use of X-ray analysis on the four anna India issue of 1854 with a purported double frame.

All in all, there are 43 individual articles by well-known experts in stamp and postal history fields ranging from Confederates to China, from grills to gum. For serious reference or just good philatelic reading, *OPINIONS II* is a must.

BRM



Vatican Stamps for Art Collections Displayed in the U.S.

To commemorate the exhibition in major U.S. cities of a collection of art owned by the Vatican, entitled "The Papacy and Art", the papal state issued two miniature sheets, each containing six individual stamps. Printed in multicolor recess and offset by the Polygraphic Institute and Mint of the Italian State, the designs are as follows (first group issued November 10, 1983, second group June 14, 1983):

- 150 lire, Greek cup; Oedipus and the Sphinx;
- 200 lire, Etruscan bronze: votive statue of a child;
- 350 lire, marble statue of the Emperor Augustus;
- 400 lire, marble statue of the Good Shepherd;
- 500 lire, painting by Gentile da Fabriano: St. Nicholas saving a ship;
- 1,200 lire, painting by Georges Rouault: The Holy Face.
- 100 lire, horse's head, Etruscan polychrome terra cotta;
- 200 lire, fragment of a relief with horseman, Greek original;
- 300 lire, male head, Etruscan art;
- 400 lire, head of the Apollo Belvedere;
- 500 lire, Moses, fresco of Roman school;
- 1,000 lire, Madonna and Child by the painter Bernardo Daddi.

Cyril Bouda, Czech Artist, Dies

A Reuters dispatch in the August 31, 1984 edition of the *Chicago Tribune* reported the death on August 29 of Cyril Bouda, prominent Czech artist in Prague. He was known mostly for book illustrations—more than 800 of them—and some 60 postage stamp designs. Bouda gained prominence for his graphic designs while still an art student and was a leader in the field for more than 55 years. He was also an accomplished painter and stage designer. His international awards included the Grand Prix at the Paris Exhibition of Art and Technology in 1937 and the prize of the Venice Film Festival for children's cartoons in 1953. The artist was 82 years old at the time of his death.

Forty-first Annual Meeting of The Essay-Proof Society, 1984

President Glenn E. Jackson called the Annual Meeting to order at 8:05 PM on October 10, 1984, at the Collectors Club, New York, New York. At his direction the Secretary read the Call for the meeting. Following his opening remarks, President Jackson appointed a Credentials Committee and declared the meeting open for business.

Motion was made and carried to accept the minutes of the 1983 Annual Meeting as reported in *The Essay-Proof Journal*, Whole No. 160, Page 181.

President Jackson appointed a Nominating Committee, Mr. Falk Finkelburg, Chairman, to nominate candidates for the expiring term of Directors.

The appointment of an Attorney, to fill the vacancy caused by the demise of Mr. John D. Pope, was referred to the Board of Directors for review and action.

The appointment of Barbara R. Mueller to continue as Editor was unanimously approved.

The Report of the Secretary-Treasurer was given by Mr. McGuire. His report showed that the Society had another loss from operations for the past fiscal year. While the loss was small, the overall financial picture of the Society was still poor. Mr. McGuire stated that additional members and increased revenue are still needed if the Society is to continue. He also stated a need for increased participation by the members in order to keep the Society functioning. Motion to accept the Secretary-Treasurer's report was made by Mr. Draisner and seconded by Mr. Wilkens. The motion was carried and the report was accepted with thanks.

At President Jackson's request the Nominating Committee's slate of Directors was presented by Mr. Finkelburg. The candidates proposed to fill the term of Director expiring in 1987 were: M. Draisner, '87; M. Essner, '87; L. Robbins, '87 and E. Wilkens, '87.

President Jackson requested any nominations from the floor and having heard none, declared the nominations closed. Mr. McGuire moved that the proposed slate be accepted and was seconded by Mr. Bagby. The motion was carried and the nominees were declared elected.

As no further business was presented following President Jackson's call for other business, motion to adjourn was made by Mr. McGuire and seconded by Mr. Wilkens. The motion was duly carried and the meeting was declared adjourned at 9:00 PM.

DAVID E. MCGUIRE, *Secretary-Treasurer*

Report of the Secretary-Treasurer

On June 30, 1984, membership in the Society stood at 334 members and 22 non-member subscribers.

We can thank the following members for their help in adding new members to the Society's roster:

Frederick Frelinghuysen	1	Curtis D. Radford	7
Glenn E. Jackson	2	Ernest C. Wilkens	2
Barbara R. Mueller	2	Secretary	8

Most of the new members shown for the Secretary were the result of unsolicited inquiries.

The balance sheet and the statement of operations of the Essay-Proof Society for the year ended June 30, 1984, are presented on the accompanying pages. The Society has sustained another loss from operations for this past fiscal year. The loss was kept small due in part to the substantial back issue sales of the *Journal* and in part to the generous contributions received from members. A list of donors can be found at the end of the report. Contributions to the Society are deductible for Income, Estate and Gift Tax purposes under provisions of the U.S. Internal Revenue Code.

The Society's financial position is still poor. We are just surviving by the grace of contributions and the fortunate sales of back issues. The present dues income does not provide the necessary revenue to cover expenses and the balance must come from other sources and from our declining reserves. It is vital that our membership base and income be increased or we will be unable to continue as an organization much beyond the present 1984-85 season. Please help add to our membership roster by sponsor-

ing a proposed member. Membership applications and prospectus sheets are available if you want to have some on hand. Just send me a note with your requirements and I will forward some to you. If you prefer, send me the name and address of your prospective member and I will mail out the material crediting you as sponsor.

The Society also needs your participation. We need members to serve as future Officers and Directors. Several of the present Officers and Directors have indicated that they would like to "turn over the reins" if there are volunteers to take over for them. We need "people" resources as well as financial resources to continue as a Society. We must draw from our membership for our leadership. Are you willing to serve in some capacity?

We also need an active awards committee. The Society has two levels of awards available, certificates in two categories and the Society's silver medal. A chairperson and regional members forming the committee would be useful. With an active awards committee to oversee our awards policy and to handle award distribution, we would add greatly to our visibility. This in turn could boost our membership. Please contact me if you are interested.

There is no pleasure in having to deliver so dismal a report, but facts are facts. The Society is in need of your active participation if we are to turn things around and go forward. Without additional funds, without additional members, and without more participation from the membership we will be forced to disband the Society for one or more reasons. No Society, no *Journal*, no kidding!

To close this overlong report, our thanks are due to the Editor, Barbara R. Mueller and the President, Dr. Glenn E. Jackson. Their efforts on behalf of the Society are substantial and too little appreciated. I offer them my personal thanks for their assistance throughout the year. My thanks also to Mrs. Jane McGuire for her patience in dealing with the time and the space I devote to Society matters.

DAVID E. MCGUIRE, *Secretary-Treasurer*

THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet As at June 30, 1984

ASSETS:

Cash accounts:

Citibank, N.A. checking	\$1,029.80	
Cash investments	<u>5,200.72</u>	
		<u>\$6,230.52</u>
Total assets		<u>\$6,230.52</u>

LIABILITIES AND SURPLUS:

Accounts payable	<u>\$2,552.22</u>
Total liabilities	<u>\$2,552.22</u>
Surplus	<u>3,678.30</u>
Total Liabilities and Surplus	<u>\$6,230.52</u>

Statement of Operations For the Year Ended June 30, 1984

INCOME:

Membership dues	\$5,820.00
Subscriptions	440.00
Advertising	646.00
Journal Sales	1,669.00
Interest Income	282.79
Contributions	1,995.00
Handbook Sales	<u>52.50</u>
Total income	\$10,905.29

EXPENSE:

Printing "The Essay-Proof Journal"	\$9,291.79
Postage and stationery	853.36
Editor	800.00
Copyright and miscellaneous.....	46.00
Total expense.....	10,991.15
Loss from operations	(\$ 85.86)
Surplus, beginning of year.....	3,764.16
Surplus, end of year	\$ 3,678.30

CONTRIBUTIONS

Werner Amerlingmeier	\$ 10.00	Sidney A. Levinson	\$ 5.00
Anonymous	50.00	Robson Lowe	20.00
Robert G. Ball	10.00	Len J. Mason	30.00
Philip T. Bansner.....	150.00	Raymond B. McGarrity	10.00
Frederick Benjamin	5.00	John R. McGrew	25.00
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Aubrey Berman	5.00	Jane L. McGuire	20.00
Wilson E. Born	20.00	Edward Mendlowitz	25.00
Dr. Barnet Brahın	10.00	Jack E. Molesworth	30.00
Fred L. Caposella	5.00	William H. Monroe.....	25.00
John R. Colby	10.00	Barbara R. Mueller	20.00
Robert R. Cook	10.00	Gerald Nylander	5.00
Elliot Coulter	20.00	Walter J. Orton III	5.00
J.C.M. Cryer	10.00	Richard C. A. Payne.....	30.00
Forest W. Daniel	5.00	J. Roy Pennell, Jr.	30.00
J. Leonard Diamond.....	80.00	Robert H. Pratt	10.00
Max Draisner	25.00	Louis K. Robbins.....	10.00
James L. Flanigan	20.00	Dr. Nathan Rosenbloom	5.00
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Vincent G. Greene.....	5.00	F. Burton Sellers	5.00
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Herman Herst, Jr.	50.00	Donald Stewart	10.00
Walter H. Hoffman	20.00	Bruce Stone	5.00
Robert K. Holton	10.00	Richard G. Taylor	100.00
Graham Butler Horton	5.00	George H. Walter	10.00
John G. Humphris	5.00	Lynne S. Warm	15.00
Dr. Douglas D. Hunter.....	5.00	Ernest C. Wilkens	5.00
Dr. Glenn E. Jackson	200.00	Virgil Winkler	30.00
Mrs. Alta Kelly	25.00	Rudolf Wunderlich	600.00
Julian M. Leidman	5.00	Edward S. Zapletal	5.00

Report of the Editor

Paradoxically, as we struggle along financially, interest in essays, proofs and peripheral specialties increases. If only we could harness that interest to yield more articles and more members! This past year has been a challenging one from the editorial standpoint, with useful articles on varied subjects. My thanks to all the authors. However, as in the past few years, I have had to write several articles by default. If there is a sufficient supply from other authors, I always defer publication of my own. But unfortunately, I have had to fall back on my own byline all too often.

In that connection, I wish to thank three people who have eased my literary efforts. Usually I refrain from mentioning individuals other than our officers because I fear overlooking someone. But I must acknowledge the aid of Dr. Stanley Bierman, George Brett, and Robson Lowe over the past year

and many preceding years. They have made available their expertise in the areas of philatelic literature, stamp production and "foreign" essays and proofs whenever I asked for it. No one could desire more and better help.

Now, I urge everyone to read and re-read the Secretary-Treasurer's report. Dave McGuire is a very calm, collected person not given to crying wolf just for the sake of attention. When he tells us how precarious our position is, take heed. Do we want to let one of the most highly respected philatelic journals go down the drain because of complacency? I personally have invested my time in it for almost a quarter of a century. If I had not deemed it worthwhile, I would not have stuck it out.

How about you, potential authors and members? Is *The Essay-Proof Journal* worth saving?

BARBARA R. MUELLER, *Editor*



"Re-engraved" Note by Rawdon, Wright, Hatch & Edson

Shown here is a City of New Orleans Municipality note of 1842 which bears the unusual imprint "Re-Engd by Rawdon, Wright, Hatch & Edson, New-Orleans" (two dots under the "d" of "Engd"). The question arises why the abbreviation "Re-Engd" instead of the customary "Engraved" was used. Did it indicate that stock dies such as that of Lafayette on the right from the New York office were duplicated and reassembled in a new design layout at New Orleans? Or did it indicate an actual re-working of some of those dies?

Dr. Glenn Jackson suggests that the imprint may refer to the fact that T. Clark of Rawdon, Clark, a predecessor firm, first engraved the vignette of Lafayette.

Secretary's Report

by DAVID E. McGUIRE, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

1659 Kannwischer, L.R., 5405 Edinburgh, Waco, TX 76710
(U.S. Proofs) by David E. McGuire

Member Deceased

151 Pope, John D.

Resignations

532 Costales, Mrs. Viola G.
1209 Davis, Richard H.

1343 Weisman, William S.

Change of Address

1440 Young, Robert, to 206 N. Lancaster, Prospect Heights, IL 60070
1562 Radford, Curtis, to 3155 Waldwic Lane, Oshkosh, WI 54901
1344 Laurence, Michael M., to P.O. Box 161, Sidney, OH 45365
1296 Abbe, Ernst C., to Dept. of Botany, U. of Minn., 220 Biology Science Center, St. Paul, MN 55108
1601 Skutch, Ira, to 3656 Glenridge Dr., Sherman Oaks, CA 91423
1275 Forgue, Dennis, to P.O. Box 7310, Westchester, IL 60153
1328 Gahl, Norman, to Provenza 217-223, 08008 Barcelona, Spain
1599 Auerbach, Mark S., to 81 Huemmer Terrace, Clifton, NJ 07013
1626 Grana, Stephen A., to 214 Bellino Dr., Pacific Palisades, CA 90272
1637 Galiette, Robert J., to 10 Wilcox Lane, Avon, CT 06001
1436 Dumas, Dr. Elee C., to 4540 Penhurst Pl., Huber Heights, OH 45424
1351 Denison, John C., to 4140 Gulf of Mexico Dr., Longboat Key, FL 33548
1633 Larson, Robert J., to 860 Hinman Ave., Apt. 427, Evanston, IL 60202

Robert H. Pratt Receives Lichtenstein Award

EPS Vice-President Robert H. Pratt has joined the ranks of other members who have been honored by the Collectors Club of New York with the bestowal of its prestigious Alfred H. Lichtenstein memorial medal for 1984. His many years of research and writing in the field of British North American philately, especially Newfoundland, are thus recognized. He is the author of a handbook on that country's "Pence" issues as well as a soon-to-be-published work on the postal history of Newfoundland. In addition, he has built a superb collection of these issues by acquiring gems from legendary collections of the past. His quest for knowledge about his field has led him to libraries and archives in this country as well as Britain and Newfoundland itself.



Another William Wyon Representation of Queen Victoria

The head of the youthful Queen Victoria sculpted by famed die-cutter William Wyon for the 1837 City of London medal was adapted for the design of the Penny Black. Wyon also did another representation called "Una and the Lion" which was used for the reverse of an 1839 five pound gold coin. Victoria is shown as Una, guiding the progress of the British lion. The allegory is from Spencer's *Fairie Queen*, an epic which symbolizes the young Queen Truth leading the destinies of her country. It is believed that no more than two dozen of these coins survive, according to Bowers and Merena Galleries, which is marketing one of them.

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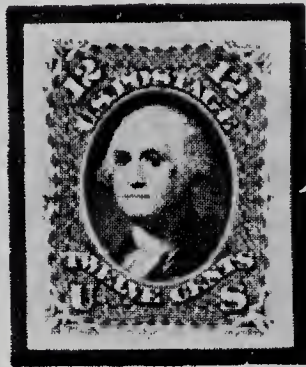


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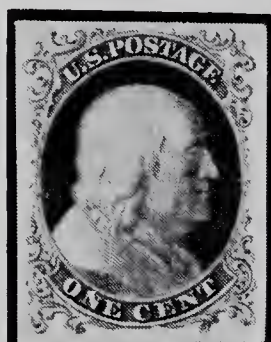
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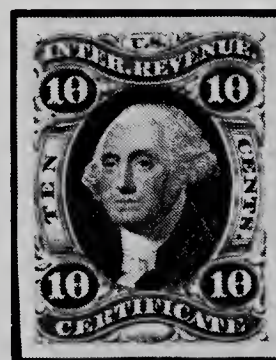
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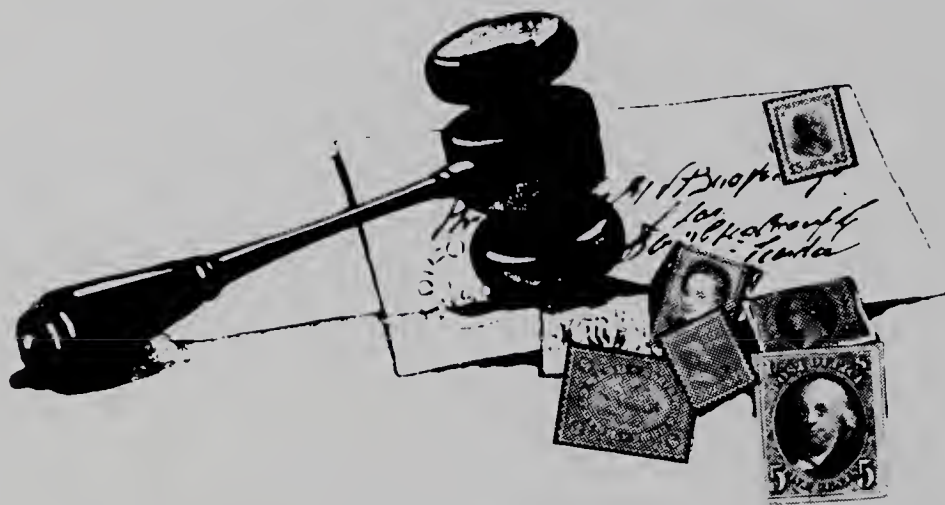
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